Can James Bond save the WORLD again?

100 PAGE MILLENNIUM ISSUE

STARLOG

23 YEARS EXP[illegible]NCE FICTIO[illegible]

Sigourney Weaver: "My life as a blonde bimbo!"

Kevin Sorbo: Farewell HERCULES, hello ANDROMEDA

DECEMBER
#269
UK £3.50

FREE! Win INFINITY'S CHILD videos, DVDs & a DVD PLAYER!
(See page 18)

TOY STORY 2

Buzz Lightyear's amazing rescue mission "to Infinity & Beyond!"

PHANTOM MENACE Darth Maul's revenge

FUTURAMA Tooned-in tomorrows

VOYAGER Tales of Paris

STARSHIP TROOPERS CGI-animated war

Meet the new BEASTMASTER & the original HERCULES

$6.99 U.S./$9.99 CANADA

0 71896 49128 9 12

STARLOG GROUP

THE TRUTH

If you're a fantasy and sci-fi fanatic. If you're into toys, comics, collectibles, manga and anime. If you love Star Wars, Star Trek, Buffy and X-Files.

Why aren't you here - www.ign.com

IS IN HERE

© 1999 snowball.com. IGN.com is a trademark of snowball.com, Incorporated. All Rights Reserved. All referenced properties are trademark of their respective owners.

STARLOG®

NUMBER 269
DECEMBER 1999
THE SCIENCE FICTION UNIVERSE®

INSIDE THIS ISSUE

20 DESTINATION: FUTURAMA
David X. Cohen adds mad science to tomorrow's toon

24 A TOY'S LIFE
John Lasseter launches Buzz & Woody into *Toy Story 2* adventure

32 GALAXY BIMBO
Amazingly blonde, Sigourney Weaver returns to SF action

36 007: MILLENNIAL MISSION
James Bond battles nuclear terrorists & deadly assassins

43 GEOF DARROW DRAWS
He envisions boy robots, metal giants & *The Matrix*

47 YOU'VE GOT MAUL!
STARLOG's cartoon Jedi are out to vivisect the Sith lord

51 SPEAKING OF DARTH...
Lightsabre in hand, Ray Park considers the dark side

56 LOVE & KISSES, JAR JAR
Ahmed Best likes playing the alien some fans love to hate

61 BEASTMASTER TALES
Daniel Goddard can talk to animals & interviewers, too

66 RAIDERS OF LOST RELICS
Creator Gil Grant unleashes a female Indiana Jones

72 PARIS IN WONDERLAND
Robert Duncan McNeill steps through the looking glass

76 QUEEN OF CYBERPUNK
Serving *Tea from an Empty Cup*, Pat Cadigan reigns

78 BUG HUNTERS
Starship Troopers march off to computer-animated TV war

83 HERCULES UNEMPLOYED
Kevin Sorbo says farewell to myth & hello to *Andromeda*

90 THE ORIGINAL HERCULES
Unchained at last, Steve Reeves recalls his film labors

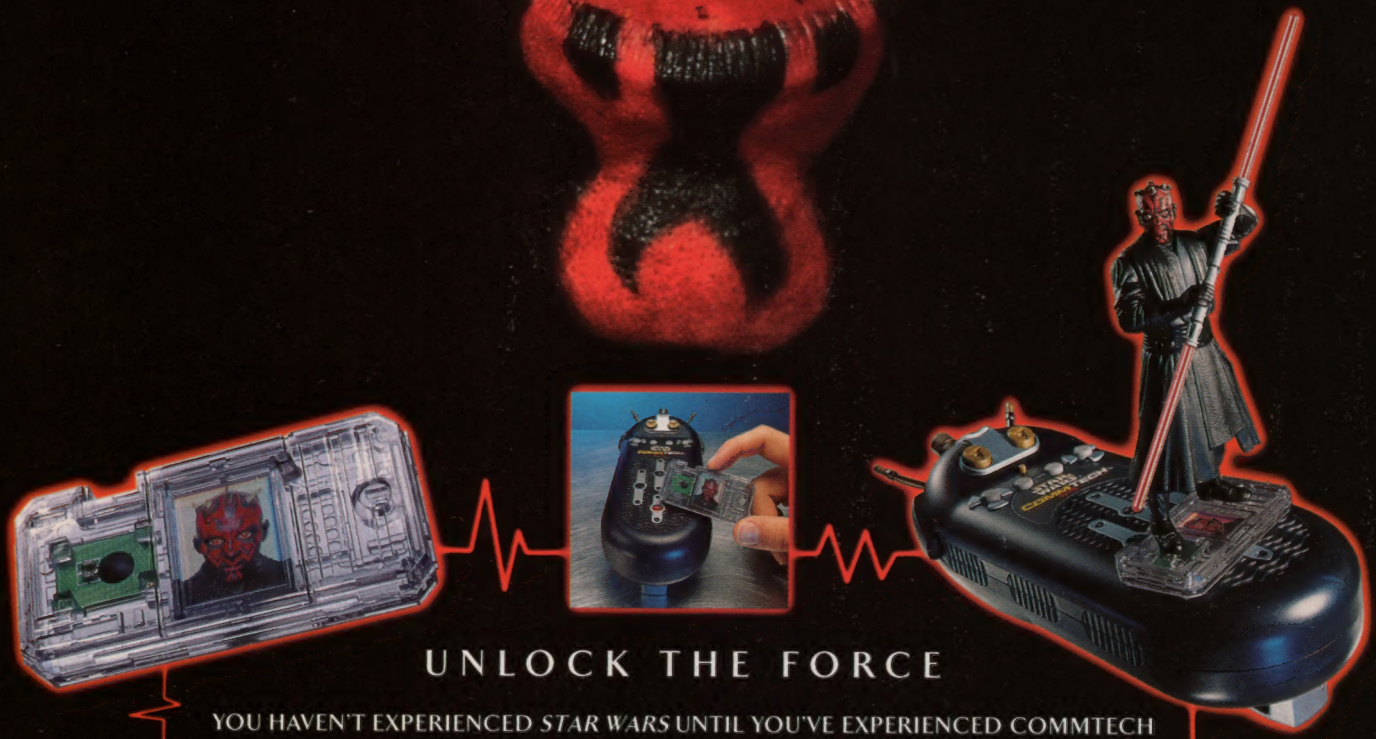
Darth Maul rules—until STARLOG's cartoonists track him down (page 47). Ray Park confesses to his role in *The Phantom Menace* (page 51).

NEXT ISSUE ON SALE DECEMBER 7

Photo: Trademark & Copyright 1999 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.

STARLOG: The Science Fiction Universe is published monthly by STARLOG GROUP, INC., 475 Park Avenue South, New York, NY 10016. STARLOG and The Science Fiction Universe are registered trademarks of Starlog Group, Inc. (ISSN 0191-4626) (Canadian GST number: R-124704826) This is issue Number 269, December 1999. Content is © Copyright 1999 by STARLOG GROUP, INC. All rights reserved. Reprint or reproduction in part or in whole—including the reprinting or posting of articles and graphics on any Internet or computer site—without the publishers' written permission is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos or other materials, but if submittals are accompanied by a self-addressed, stamped envelope, they'll be considered and, if necessary, returned. Please do **not** call the editorial office re: this material. Freelancer phone calls will **not** be accepted. STARLOG does not publish fiction. Fiction submissions are **not** accepted and will be discarded **without** reply. Products advertised are not necessarily endorsed by STARLOG, and views expressed in editorial copy are not necessarily those of STARLOG. Periodicals postage paid at New York, NY and additional mailing offices. Subscription rates: $49.97 one year (12 issues) delivered in U.S. only. Canadian and foreign subscriptions $59.97 in U.S. funds only. **New subscriptions** send directly to STARLOG, 475 Park Avenue South, New York, NY 10016. Notification of **change of address** or **renewals** send to STARLOG Subscription Dept., P.O. Box 430, Mt. Morris, IL 61054-0430 or for **Customer Service**, call toll-free 1-800-877-5549. POSTMASTER: Send change of address to STARLOG Subscription Dept., P.O. Box 430, Mt. Morris, IL 61054-0430. Printed in U.S.A.

HE'D LIKE TO HAVE A FEW WORDS WITH YOU.



UNLOCK THE FORCE

YOU HAVEN'T EXPERIENCED *STAR WARS* UNTIL YOU'VE EXPERIENCED COMMTECH

STAR WARS™ EPISODE I

Now you can capture all the explosive power of Episode I. Each new *Star Wars* figure comes with a cool COMMTECH chip that holds multiple quotes from the movie. Collect them Maul.

IT'S YOUR UNIVERSE

Hasbro™

ELECTRONIC COMMTECH™ READER

TM & © 1999 Hasbro, Inc. © Lucasfilm Ltd. & TM. All rights reserved. Used under authorization. Reader sold separately. http://starwars.hasbro.com. www.starwars.com

QUOTE OF THE MONTH

"I shrivel up a little every time someone mentions *Star Wars* to me."

—Sir Alec Guinness
(to interviewer Fintan O'Toole in *Talk*)

LOGLINES

Photo: Copyright 1977 Lucasfilm Ltd.

Sir Alec Guinness sure has shriveled a lot, hasn't he? Having secretly been on the dark side of the Force all along, it's no wonder he won't do interviews about *Star Wars*. (And he *doesn't* like *The Bridge On the River Kwai*, the acclaimed David Lean epic in which he starred, either!)

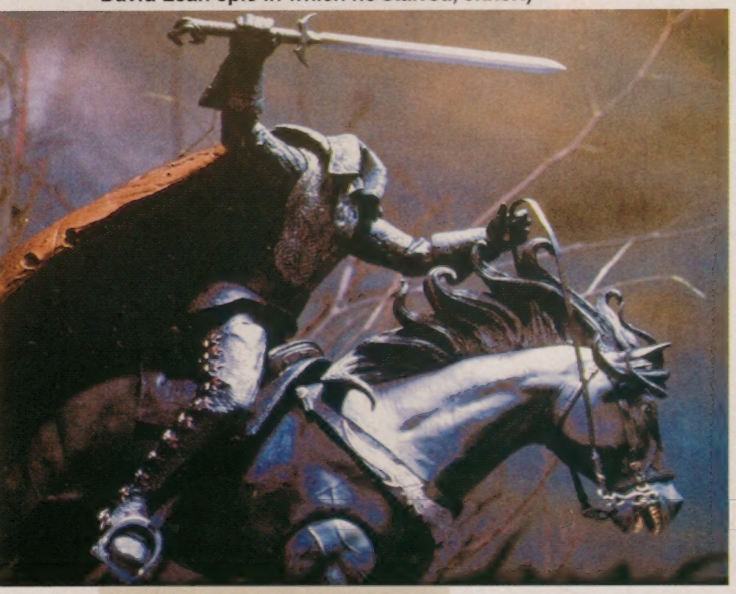


Photo: Courtesy McFarlane Toys

BRING ME THE HEAD OF ICHABOD CRANE

The Headless Horseman rides once again—this time as an articulated action figure. He's part of a new McFarlane Toys line based on the Tim Burton fantasy adventure *Sleepy Hollow* (which hits theaters this month). The Horseman is available both standing while holding lotsa heads and on horseback. Other figures include Ichabod Crane (styled to look like the film's Johnny Depp) and the Crone (a witch complete with horned skull and mortar and pestle).

NOW ON SALE

Look to a newsstand near you for SCI-FI TV, the magazine of science-fiction television today from the STARLOG editorial team. In issue #8 (now on sale), executive producer/*Trek* guy Jonathan Frakes and young stars Shiri Appleby & Jason Behr chat about *Roswell*. The issue also includes interviews with Amanda (*SG-1*) Tapping, Tia (*Relic Hunter*) Carrere, Eric (*Now & Again*) Close and Robert (Salmoneus) Trebor. Plus: *Seven Days*, *BeastMaster*, the *Avalon* TV movie, *Spider-Man Unlimited*, *The Avengers* and *Black Scorpion*. Issue #8's episode checklist posters provide guides to *Voyager* (Year 1-5) and *Buffy* (Y1-3).

STUPID NETWORK DECISION OF THE MONTH

We got nothing. You??

RECOMMENDED READINGS

OK, so you're sampling this issue of STARLOG because you're an SF movie or TV fan. And that's great, but you really *should* read science-fiction literature. It'll take you places that TV producers and movie directors can merely envy—via your imagination—into the worlds created by the *true* visionaries of science fiction and fantasy. The writers.

Let's start with some basics, five books that you just can't go wrong with—and all are in print or available at the local library.

1) *Starship Troopers* by Robert A. Heinlein. Well, this is a no-brainer. Great adventure fighting Bugs and learning citizenship plus lotsa philosophy (not always to contemporary tastes). See for yourself what the movie and the new TV series (page 78) left out.

2) *Dune* by Frank Herbert. It's back again in a classy new $24.95 Ace hardcover edition. Journey to the planet Arrakis, spice source of the universe. A stunning realization of a planetary environment. (And a TV miniseries is in the works).

3) *Childhood's End* by Arthur C. Clarke. Is this his best book? Could be, but there are *so many* to choose from! Aliens visit Earth—and mankind grows up. This is for all the folks who may have wondered what inspired *V* and *Earth: Final Conflict*.

4) *The Martian Chronicles* by Ray Bradbury. Aliens visit Mars, but they're from Earth. His brilliant collection of interconnected short stories offers a poetic blueprint to Mars landings yet to be. Maybe next Millennium?

5) *The Lord of the Rings* by J.R.R. Tolkien. The field's most important fantasy is an enormously lengthy trilogy (*The Fellowship of the Ring*, *The Two Towers*, *The Return of the King*) heralded by a brilliant prequel (*The Hobbit*). But it's a must read. (And the eagerly awaited live-action film version is shooting now.)

FILM FANTASY CALENDAR

Release dates are *extremely* subject to change.

November: *Toy Story 2*, *End of Days*, *Sleepy Hollow*, *The World Is Not Enough*.

December: *Stuart Little*, *Galaxy Quest*, *The Bicentennial Man*, *Fantasia 2000*, *The Green Mile*, *The Ninth Gate*.

January 2000: *Supernova*, *Lost Souls*.

February: *Pitch Black*, *Flight 180*, *Scream 3*.

March: *Mission to Mars*, *The Red Planet*, *The Crow: Salvation*.

Spring: *The Road to El Dorado*, *Frequency*.

May: *Battlefield Earth*.

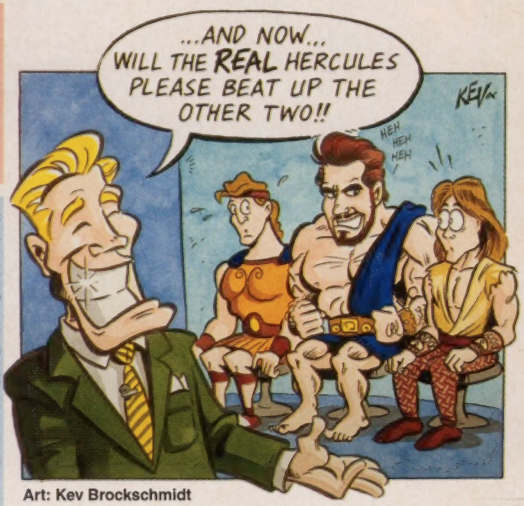
June: *Dinosaurs*, *X-Men*.

July: *The Hollow Man*.

Summer: *The Adventures of Rocky & Bullwinkle*, *The Flintstones in Viva Rock Vegas*, *Chicken Run*, *Titan A.E.*

Fall 2000: *How the Grinch Stole Christmas*, *Kingdom of the Sun*.

December 2000: *Minority Report*, *Lord of the Rings*, *2001: A Space Odyssey* (re-release).



Art: Kev Brockschmidt

exclusive figures inside!
STAR WARS™ EPISODE I
We've bagged some creatures straight from the swamps of Naboo.
You never know what you'll find when you venture deep inside this Otoh Gunga ooze. You could release one of the Gungan kaadus or unleash a Naboo sea creature like the opee sea killer or colo claw fish. A collection of 16 Star Wars Sea and Swamp creatures in all—four in every bag. Some rarely seen in Episode 1. Others with major roles. All of them oozing with collectibility.
STAR WARS™ EPISODE I
http://starwars.com
Call 1-800-327-8264 for the retailer nearest you. ©Lucasfilm Ltd. & TM. All rights reserved. Used under authorization. *TM & ©1999 Hasbro, Inc.
Hasbro
http://hasbro.com

MEDIALOG

By DAVID McDONNELL

GENRE PEOPLE

Michael Crichton returns to the genre with his next novel *Timeline*. It is, naturally, a time travel tale.

Marina Sirtis and Dwight Schultz are also back in the science fiction universe. They guest star, once again playing Deanna Troi and Reg Barclay, in a *Star Trek: Voyager* episode scheduled to air December 1. In "Pathfinder," Barclay works on Earth (with holographic versions of the *Voyager* crew) to possibly determine a way home for the *real Voyager*. Troi arrives to counsel him when he gets a tad obsessed with this impossible mission.

Fantasy novelist Jane Yolen's *Young Merlin* trilogy is to be filmed by Independent Family Entertainment.

COMICS SCENE

So who should play Peter Parker (and a certain web-slinger) in the long-brewing *Spider-Man* movie? At least three actors have thrown their secret identities into the ring: *Wing Commander* Freddie Prinze Jr., *Starship Troopers*' Casper Van Dien and Nicholas Brendon, Xander of *Buffy the Vampire Slayer*.

James (*Disturbing Behavior*) Marsden is playing Cyclops in the *X-Men* movie currently shooting. Tyler Mane is Sabretooth. ILM vet Mike Fink is serving as the film's visual FX supervisor.

CHARACTER CASTINGS

Lord of the Rings continues to assemble the most intriguing cast in years. Sean Bean—seen as rogue Agent 006 in *GoldenEye*, one of the bad guys in *Patriot Games* and as *Sharpe* in the British TV movie adaptations of the Bernard Cornwell military adventures—will play Boromir. It looks like John Rhys-Davies will be Gimli. Also in the film: Dominic Monaghan (as Merry) and Orlando Bloom (Legolas).

Photo: David Appleby/Copyright 1999 NBC, Inc.

Benjamin (*Law & Order*) Bratt is co-starring in *The Red Planet* (formerly known as *Mars*).

Colm Meaney leads the *Leprechauns* in the NBC mini-series airing November 7 and 8. Randy Quaid, Kieran Culkin and Whoopi Goldberg co-star.

Billy Zane—who discussed his latest movie last issue—will next star in *Sole Survivor*, a four-hour mini-series for Fox based on the Dean R. Koontz novel. By the way, the next Koontz thriller, *False Memory*, is out in hardcover next month.

Fan favorite Colm Meaney gets his Irish up as the wee guy in charge of all the *Leprechauns*. The mini-series airs on NBC November 7 & 8.

GENRE TV

The Sci-Fi Channel has acquired *Lexx*, the Canadian-German SF series already airing internationally (previewed in SCI-FI TV #7). Its cast includes Xenia Seeberg as love slave Xev, Brian Downey as Stanley Tweedle and Michael McManus as dead assassin Kai. *Lexx* will bow on SFC in January.

The Sci-Fi Channel has also picked up rerun rights to *Brimstone* (which begins airing shortly) and *Prey* (due next year).

Beauty & the Beast reruns have returned. They're on the Odyssey Channel weekdays at 11 a.m. and 8 p.m. Sunday nights.

Showtime has declined to renew *Total Recall 2070* for a second season on the cable network (which has already broadcast all the first season shows). The series is—as was originally planned—going into syndication on local stations in January. Showtime's withdrawal from the project, however, *may* make it impossible to continue *Total Recall 2070* beyond its already produced freshman year.

UPN has slotted a number of new TV movies for its Friday night *Shockwave Cinema* slot. *Project Overkill* (a.k.a. *The 10 Billion Dollar Warrior*) is targeted for December. It's written and produced by Glen Larson in *The Six Million Dollar Man/Now & Again* vein, i.e. the brain of a dying guy (Andrew Jackson of *All My Children*) is transplanted into a technically perfect superbody. Action heroics ensue. Bradford (*Asteroid*) May directs. Monte Markham—who had his own brush with bionics 20 years ago on *The Six Million Dollar Man*—co-stars.

Airing November 5 in the slot is *Avalon: Adventures of the Abyss*, an underwater adventure starring ex-Hardy Boy Parker Stevenson. Once intended to be a syndicated series, *Avalon* is now a TV movie pilot for a possible UPN show.

Photo: Richard Foreman/Copyright 1999 UPN

Dive underwater with the heroes of *Avalon*, a TV movie pilot premiering November 5 on UPN.

President/Publisher
NORMAN JACOBS

Executive Vice President
RITA EISENSTEIN

Associate Publisher
MILBURN SMITH

V.P./Circulation Director
ART SCHULKIN

Executive Art Director
W.R. MOHALLEY

Editor
DAVID McDONNELL

Managing Editor
KEITH OLEXA

Special FX Editor
DAVID HUTCHISON

Contributing Editors
ANTHONY TIMPONE
MICHAEL GINGOLD
TOM WEAVER
IAN SPELLING

Consultant
KERRY O'QUINN

Senior Art Director
JIM McLERNON

Art Director
RICK TENG

West Coast Correspondents
MARC SHAPIRO
BILL WARREN

Financial Director: Joan Baetz
Marketing Director: Daniel Sierra
Circulation Manager: Maria Damiani
Art: Yvonne Jang, John Dinsdale, Dmitriy Ostrovskiy, May Yung.
Staff: Debbie Irwin, Dee Erwine, Jose Soto, Sunny Witchel, David Andreas.
Correspondents: (West Coast) Kyle Counts, Pat Jankiewicz; (NYC) Mike McAvennie, Maureen McTigue, Joe Nazzaro, Steve Swires, Dan Yakir; (Boston) Will Murray; (Chicago) Kim Howard Johnson; (The West) Bill Florence, Jo Beth Taylor; (D.C.) Lynne Stephens; (Florida) Bill Wilson; (Canada) Peter Bloch-Hansen, Mark Phillips; (Booklog) Penny Kenny, Jean-Marc Lofficier, Scott Schumack, Michael Wolff; (Cartoons) Kev Brockschmidt, Alain Chaperon, Mike Fisher, Tom Holtkamp, Bob Muleady.
Thanks: Michael Apted, Vic Armstrong, Kristy Bernath, Ahmed Best, Meredith Blume, Tye Bourdony, Pat Cadigan, Jim Clark, David X. Cohen, Bridget Cooper, Chris Corbould, Geof Darrow, Lauri First, Geoff Freeman, Anne Gay, Daniel Goddard, Gil Grant, Howard Green, Lynne Hale, Lindy Hemming, Diane Herzog, Elissa Johansmeier, Jeff Kline, Leah Krantzler, Rodney Labbe, John Lasseter, Desmond Llewelyn, Kristen March, Robert Duncan McNeill, Stan Nicholls, Ray Park, Tom Phillips, Steve Reeves, Denise Richards, John Russel, Steve Sansweet, Fiona Searson, Kevin Sorbo, Jeff Walker, Crystal Warren, Sigourney Weaver, Michael Wilson, Zelda Wong, Alex Worman, Jason Yungbluth.
Cover Art: Toy Story 2: ©1999 Disney/Pixar; Sorbo: ©1999 Studios USA TV Distribution LLC; Weaver: Murray Close/Trademark & ©1999 DreamWorks LLC.
For Advertising Information:
(212) 689-2830. FAX (212) 889-7933
Advertising Director: Rita Eisenstein
Classified Ads Manager: Tim Clark
West Coast Ads: The Faust Company, 24050 Madison St. Suite 101, Torrance, CA 90505 (310) 373-9604. FAX (310) 373-8760.
International Licensing Rep: Robert J. Abramson & Associates, Inc., 720 Post Road, Scarsdale, NY 10583.

STAR WARS
EPISODE I

THE JEDI COUNCIL

YOUNG JEDI™

COLLECTIBLE CARD GAME

With the **Young Jedi Collectible Card Game**, you can carry the magic of *Star Wars* in your back pocket.

The second expansion of the **Young Jedi Collectible Card Game**, titled **The Jedi Council**, will be released in September 1999 and contains 140 game cards plus the special set of 18 super rare foil cards. Cards are distributed in starter decks of 60 and booster packs of 11. Starter decks are fixed and contain 10 cards not found in the booster packs. Foil cards appear only in the booster packs.

The **Battle of Naboo** expansion will follow shortly after, bringing the total number of Young Jedi cards to over 400!

Visit www.decipher.com for further information.

Collect all 140 cards in each of the three Young Jedi expansion sets!
MENACE OF DARTH MAUL.
THE JEDI COUNCIL. BATTLE OF NABOO.

DECIPHER
The Art of Great Games

Visit the official *Star Wars* web site at www.starwars.com

COLLECT, PLAY, TRADE...
FEEL THE FORCE!

© LucasFilm Ltd. & TM. All rights reserved. Used under authorization. TM, ® & © 1999 Decipher Inc. ***Decipher*** and ***The Art of Great Games*** are trademarks of Decipher Inc. Associated marks, logos, packaging, instructions, game theory, strategy and intellectual property are exclusively owned by Decipher Inc. All rights reserved.

VIDEOLOG

By DAVID HUTCHISON

BUG COLLECTORS

The Disney Studios' much-heralded entry into the DVD market continues this month with *A Bug's Life—Collector's Edition* ($49.99). The wealth of supplemental material on this DVD is so extreme that the studio has elected to make this a two-disc set. On the first disc is the movie (uniquely, as a direct digital transfer from the original Pixar data) in either the original theatrical widescreen (2:35:1) aspect ratio or completely recomposed (*not* pan and scan) for the 1.33:1 TV screen.

Besides the Dolby Digital 5.1 Surround soundtrack, there's director John Lasseter (see page 24), co-director/co-writer Andrew Stanton and supervising film editor Lee Unkirch's audio commentary. There is also an isolated music and special FX soundtrack in full surround sound. Pixar's Academy Award winning short "Geri's Game" completes the disc.

All of the supplemental visual material has been collected on disc two, beginning with introductions and explanations by the filmmakers, followed by an early presentation reel entitled "Fleabie," as well as the feature's original story treatment and pitch boards. A lengthy section is devoted to character designs, concept art and color script. A few deleted scenes and a storyboard-to-final film split-screen comparison of several sequences are shown. The production story is highlighted with a behind-the-scenes featurette on the creation of *A Bug's Life*, followed by several sequences involving the voice talent. Early production tests are shown, as well as a complete series detailing how the CGI images are developed as the film production progressed. And finally, sound engineer Gary Rydstrom discusses the movie's sound design.

The insects are delighted! They can watch *A Bug's Life* on DVD with lotsa extras.

Film trailers and posters, and a description of how the movie was recomposed from widescreen anamorphic to TV broadcast standard for the home video VHS release complete the disc's production story. And finally, there are *both* sets of hilarious outtakes which played during the film's closing credits.

Other new Disney DVD features bowing this month following October's release of *Pinocchio* are *Mulan*, *Hercules*, *101 Dalmatians*, *The Lion King II: Simba's Pride*, *Peter Pan* and *Lady and the Tramp*. These films, however, do *not* contain the extra goodies found in *A Bug's Life*. While a few may have the original theatrical trailer and sometimes a music video of one of the songs, all basically *only* contain the movie. Even the *Lady and the Tramp* DVD only includes the CinemaScope version and not the non-widescreen version which the studio produced at the same time for release in non-anamorphic widescreen theaters. All of these titles are priced at $39.99 each and will only be available for a limited time before being pulled from the market.

DVD VOYAGES

Shortly after Thanksgiving, Ray Harryhausen's great fantasy-adventure *The 7th Voyage of Sinbad* ($27.98, Columbia TriStar) debuts on DVD. The disc includes several featurettes: "This Is Dynamation," "A Look Behind the Voyage" and "Jason and Argonauts." They're followed by a documentary ("The Ray Harryhausen Chronicles") and pictures of the original theatrical posters.

The animated *Heavy Metal* (Columbia/TriStar $27.98) is a compilation blending adventure, horror, SF and fantasy tales with a contrived story thread. Supplements include commentary by Carl Macek, a photo gallery, a documentary, deleted scene, the alternate framing story with commentary. Elmer Bernstein's evocative score ties the best of the stories together.

Lauded by nearly every reviewer and loved by everyone who saw it this past summer, director Brad Bird's *The Iron Giant* comes to home video on DVD and VHS, complete with commentary, behind-the-scenes documentaries, deleted scenes, gags, filmographies, DVD-ROM content and trailer sample. It's $24.98 from Warner.

Star Trek IV: The Voyage Home ($29.98) arrives on DVD from Paramount Home Video and includes a director's series featurette with Leonard Nimoy.

More episodes of Classic *Trek* on DVD are being issued: *Star Trek: 05* includes "What Are Little Girls Made Of?" and "Dagger of the Mind." *Star Trek: 06* features "Miri" and "The Conscience of the King." Each double-episode DVD is priced at $19.98.

MATRIX BUGS

Warner Home Video has just announced another of their extremely hi-tech titles following the success of *The Matrix,* which hit stores in September. This time *Wild Wild West* ($29.98, Warner Home Video) includes not only the movie with audio commentary by director Barry Sonnenfeld, but *five* behind-the-scenes documentaries showcasing special FX, costumes, props and gadgets. Also, there are cast interviews, two music videos, stills gallery, a DVD-ROM section for use on home computers, an interactive game and other goodies. The laser edition with no extras is $39.98 in CLV.

A word of warning to those of you who are playing some of these technically-loaded DVDs on your home computers. Though the discs meet current DVD-ROM specs, not all DVD drive decoders can easily handle them. However, you can find valuable technical support at www.pcfriendly.com, which should be able to solve almost any problem. However, if you're hoping to capture a movie frame on your computer to decorate your screen, forget it. The DVD computer drives are set-up with what is called zoomed video, which completely by-passes the operating system, so you can't capture still frames or sequences using traditional methods.

CAROUSEL TURNS

Innovative animation from the Hubley Studio is showcased in *Everybody Rides the Carousel: The Hubley Collection* ($24.98) from Image Entertainment. This DVD includes the feature *Everybody Rides the Carousel*; the Academy-Award-nominated *A Doonesbury Special* based on Garry Trudeau's comic strip and *My Universe Inside Out* in which animator Faith Hubley intercuts an animated self-portrait with a parallel story of the universe.

The Hubley Studio, long known for its innovative and challenging animation, which has always stood in sharp contrast to the mainstream "Disney Style," began with John and Faith Hubley and continues with Faith and Emily Hubley today.

Other Hubley titles appearing this month are: *The Hubley Collection Volume One* ($24.98), which includes: "Enter Life" (1981), "Upside Down" (1991), "Who Am I" (1989), "Blake Ball" (1988), "Time of the Angels" (1987), "People, People, People" (1975), "W.O.W. Women of the World" (1975), "Amazonia" (1989), "Yes We Can" (1988), "Moonbird" (1959), "Tall Time Tales" (1992), "Windy Day" (1967) and "Cloudland" (1993). *Volume 2* includes "Seers and Clowns" (1994), "Sky Dance" (1979), "Cockaboody" (1973), "Hello" (1984), "Step by Step" (1978), "Rainbows of Hawaii" (1995), "The Big Bang and Other Creation Myths" (1981), "Zuckerkandl" (1968), "Whither Weather" (1977) and "Her Grandmother's Gift" (1995).

Art: Copyright 1998 Disney Enterprises Inc./Pixar Animation Studios

A FILM BY ROMAN POLANSKI

JOHNNY DEPP

The Ninth Gate

LEAVE THE UNKNOWN ALONE

ARTISAN ENTERTAINMENT PRESENTS A FILM BY ROMAN POLANSKI

JOHNNY DEPP "THE NINTH GATE" LENA OLIN FRANK LANGELLA JAMES RUSSO JACK TAYLOR AND EMMANUELLE SEIGNER

MUSIC BY HOWARD FEUER PRODUCTION DESIGNER ANTHONY POWELL EDITED BY WOJCIECH KILAR EDITED BY HERVÉ DELUZE PRODUCTION DESIGNER DEAN TAVOULARIS DIRECTOR OF PHOTOGRAPHY DARIUS KHONDJI A.F.C., A.S.C.

CO-PRODUCERS WAKI NUNEZ, ANTONIO CARDENAL AND ALAIN VANNIER EXECUTIVE PRODUCERS WOLFGANG GLATTES AND MICHEL CHEYKO LINE PRODUCER SUZANNE WIESENFELD

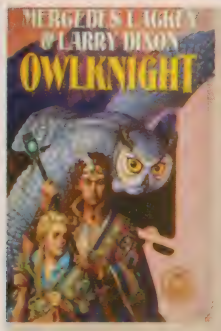
BASED ON THE NOVEL "EL CLUB DUMAS" BY ARTURO PEREZ-REVERTE WRITTEN BY ENRIQUE URBIZU, ROMAN POLANSKI AND JOHN BROWNJOHN PRODUCED BY ROMAN POLANSKI

© 1999 Artisan Pictures Inc. All Rights Reserved.

www.ninthgate.com

COMING THIS WINTER TO A THEATRE NEAR YOU

BOOKLOG



Owlknight Art: Jody A. Lee

***Owlknight* by Mercedes Lackey and Larry Dixon (DAW, hc, 400 pp, $24.95)**

Thanks to Darian's efforts, all is running smoothly in the Vale of k'Valdemar. But when he learns that his parents, who he thought dead for years, are actually alive and in danger, nothing will prevent his going to them.

Despite the surfeit of detail in the opening chapters, *Owlknight* is a welcome addition to the Darian's Tale series. There is plenty of action, drama and humor. But the most fascinating plotline involves Darian and his lover Keisha, the healer. Their mutual successes are putting a strain on their relationship, and Lackey and Dixon do an excellent job of showing two adults trying to make their lives blend together under less-than-ideal conditions. *Owlknight* is a fantasy, but it speaks realistically about relationships.

—Penny Kenny

***Past Lives, Present Tense* edited by Elizabeth Ann Scarborough (Ace, tpb, 342 pp, $13)**

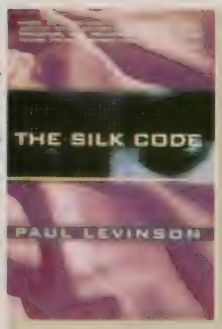
In "Soulmates," author-editor Scarborough presents the fascinating premise of this anthology: a technique for implanting memories recovered from the dead into a living brain, producing a composite of personalities.

In Scarborough's story, her hero merges minds with his beloved, dead wife. Most of the stories, however, deal with people merging with historical figures ranging from Leonardo da Vinci to Doc Holiday.

The best tales include Lillian Stewart Carl's "A Rose With All Its Thorns," in which a scholar finds Ann Boleyn wasn't the victim she imagined, and Kristine Kathryn Rusch's "Relics," in which faith and skepticism vie with guile and greed. Gary A. Braunbeck catches the spirit of Edgar Allan Poe in "Who Am a Passer By," and Rod Garcia y Robertson's "Forever Free" is a provocative critique of exploiting the past.

Despite the fascinating premise, too many of the stories suffer from predictability as, repeatedly, the contemporary host realizes their grafted personas aren't what they expected. While the individual yarns are clever and diverting, the book as a whole seems repetitious.

—Scott W. Schumack



Silk Art: Jan Uretsky & Shelly Eshkar

***The Silk Code* by Paul Levinson (Tor, hc, 320 pp, $23.95)**

The genre and its suburbs are full of stories dealing with biological warfare from a hi-tech perspective. But Levinson, in his first novel, presents us with a neat twist: a low-tech biowar story.

Here Levinson has his best-known character, New York forensic detective Phil D'Amato, witness the mysterious death of one of his best friends. The subsequent investigation uncovers a fantastic plot which spans the history of mankind, revealing a carefully constructed web of genetic intrigue centering around the production, and ultimate importance, of silk.

Levinson has already acquired an enviable reputation as a non-fiction writer, and as an acclaimed author of short stories. With *The Silk Code*, he produces a hard SF novel which smoothly takes the reader from the 8th Century A.D. to the streets of today's world, outlining one possible frontier of a science that existed long before antiseptic laboratories and sterile instruments.

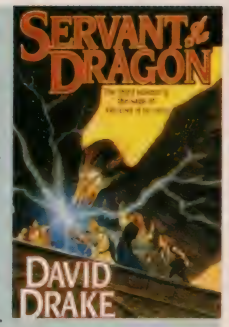
—Michael Wolff

***Wind in the Stone* by Andre Norton (Avon Eos, hc, 288 pp, $23)**

There's as much magic in Andre Norton's use of language as there is in her stories themselves. This is evidenced in the opening sentences of *Wind in the Stone*, which immediately draw the reader into a tale of ancient powers, bound and loose.

To rule the Valley and the Forest, a mage destroys a family and takes their son. But the Forest saves the boy's twin sister, and it's she who will lead the Forest into battle. Despite the need for some editing that would clear up who was doing what in certain scenes, this is a good book. The final confrontation is stunningly vivid, and not without its black humor. But it's Norton's realistically portrayed characters who are especially appealing. What more could you want from a story?

—Penny Kenny



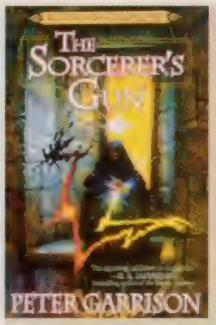
Servant Art: Donato

***Servant of the Dragon* by David Drake (Tor, hc, 480 pp, $25.95)**

Never take a friend to see a dimensional bridge. They're liable to get kidnapped and carried across it, and that means you'll all have to go your separate ways to solve various facets of the same problem, then meet up again just in time to take care of the heavy. Garric, Sharina, Cashel and Ilna are at it again.

While the structure of this latest installment is strikingly similar to *Queen of Demons*, Drake's previous book in the series, *Servant of the Dragon* is still a thrilling read. The original quartet are still very much their intriguing selves—with Cashel and Ilna remaining the most interesting—and now they have some fascinating new characters to play off of. *Servant of the Dragon* is a solid addition to the series.

—Penny Kenny



Gun Art: Ace Books

***The Sorcerer's Gun: Book Two of the Changeling Saga* by Peter Garrison (Ace, tpb, 352 pp, $13)**

Questing and questioning is the name of the game in this tale. Several misplaced humans wander about the world of Castle, wondering why they're there and what they're going to do next while dodging nasty mage judges and color-coded battles. Meanwhile, on Earth, the evil Mr. Smith continues to plot.

Despite a rocky start, *The Sorcerer's Gun* is an entertaining follow-up to *The Changeling War*. Garrison has wisely concentrated on the Castle in this volume, developing character and filling in a few of the blanks left over from the first book. He continues to not only make unlikable people interesting, but also gives them emotions readers can relate to and sympathize with. While nothing outstanding occurs, *The Sorcerer's Gun* is still a satisfying book.

—Penny Kenny

***Lord Prestimion* by Robert Silverberg (Harper Prism, hc, 384 pp, $25)**

The colorful saga of the middle period of the vast tapestry that is the history of the world of Majipoor continues in this novel, a direct sequel that deals with the issues created at the end of *Sorcerers of Majipoor*. Lord Prestimion has used "sorcery"—in reality, a form of psychic mind control—to erase the memories of the divisive clash that pit him against would-be Coronal, Korsibar, in the previous novel. But such cataclysmic events cannot be pushed too far back into the subconscious without creating worldwide psychoses.

Silverberg unfolds his story slowly, but with a sure hand and a masterful sense of direction. Prestimion becomes a more realized character before the reader's eyes as he faces new challenges and grows into his role of Coronal. *Majipoor* fans will be pleasantly surprised to revisit events only hinted at in a previous story published in *Majipoor Chronicles* detailing the origins of the Barjazid family, which eventually become one of the Powers of Majipoor. While this is the middle novel in a series, and certainly not a suitable introduction to the saga, *Lord Prestimion* will delight all readers familiar with, and eager to return to, Majipoor.

—Jean-Marc Lofficier

Wind Art: Kinuko Craft

STARLOG 2000

100 PAGE MILLENNIUM CELEBRATION

SHARE THE VOYAGE! EXPERIENCE THE EXCITEMENT!

SUBSCRIBE NOW RECEIVE 5 FREE ISSUES*

Explore science fiction—the mythology of the new Millennium—in the pages of **STARLOG.** It's the galaxy's best Sci-Fi movie & TV magazine and the original for 23 years. Every issue features intriguing interviews with the Stars • Directors • Writers...fascinating behind-the-scenes coverage...and spectacular gatefold posters.

SPECIAL DISCOUNT OFFERS TO SUBSCRIBERS ONLY.

NEWSSTAND PRICE $83.88. SUBSCRIBE AND SAVE $33.91 (the equivalent of five free issues).

*If you bought 12 issues on the newsstand, it would cost $83.88. This special subscription price saves you $33.91. It's like getting five free issues.

STARLOG Subscriptions

Mark the Subscription Offer that is right for you.

___ ONE YEAR (USA) $49.97
___ ONE YEAR (Foreign) $59.97 (US funds only)
___ When ordering a One-Year Subscription, check here and receive your Free Collectible Back Issue.

___ 6-ISSUE (USA) $25.97
___ 6-ISSUE (FOREIGN) $32.97 (US funds only)

Send cash, check or money order to:
STARLOG GROUP, INC.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of Payment:
- ❑ Cash
- ❑ Check
- ❑ Money Order
- ❑ Discover
- ❑ Master Card
- ❑ Visa

Card Expiration Date: _____ / _____ (Mo./Yr.)

Your Daytime Phone #: (_____)_____

Print Name As It Appears On Your Card

Street

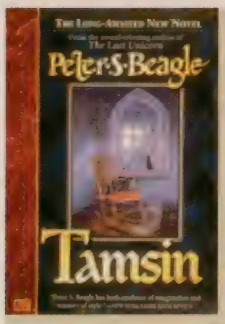
City State Zip

Signature

Total enclosed: $_____

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

Account No.



Tamsin Art: Paul Youll

***Tamsin* by Peter S. Beagle (Roc, hc, 275 pp, $21.95)**

Beagle's latest novel is a delightful fantasy that blends the pains and joys of adolescence with a ghost story rich with romance and tragedy.

When her mother remarries, Jenny Gluckstein is transplanted from Manhattan to a crumbling manor in rural England, where she is thoroughly miserable and glad to make everyone else miserable. As she adapts to her new life, she finds that Stourhead Farm throngs with supernatural beings ranging from mischievous boggarts to menacing oakmen. Her guide to the twilight world of incarnate folklore is the ghost of a young woman, Tamsin, whose doomed love and tragic death is still shrouded in mystery. To bring peace to her friend's spirit, Jenny must face an evil rooted in her new home's past.

Beagle writes convincingly about teenage girls and restless spirits without resorting to clichés and stereotypes. Jenny's tale would be enchanting even without the supernatural, but the book's earthy, scary and funny vision of a world of a pookas, the Wild Hunt and elder goddesses in disguise make *Tamsin* a masterpiece.

—Scott W. Schumack

Again Art: Gary Ruddell

***There and Back Again* by Pat Murphy (Tor, hc, 304 pp, $24.95)**

This light-hearted space opera version of J.R.R. Tolkien's *The Hobbit* delivers old-fashioned sense of wonder in a simple, but not simplistic, adventure.

Bailey Beldon is a norbit, a comfort-loving asteroid dweller whose quiet life is disrupted when a legendary adventurer dragoons him into joining some ambitious clone siblings on a quest for ancient, alien secrets. Mild, unassuming Bailey becomes a hero as he helps the crew defeat pirates and monsters, but he longs for the cozy home he has lost to interstellar distances and time dilation, until a strange artifact offers a way back through space and time.

Sometimes the attempt at mimicking Tolkien seems strained, as in Bailey's riddle duel with a cyborg, but mainly *There and Back Again* is pleasant entertainment.

Adding to the whimsy, Murphy has also included aspects of Lewis Carroll's "The Hunting of the Snark," and, in the biggest joke of all, the book is ascribed to Murphy's alter-ego, Max Merriwell, a veteran author who, of course, writes fantasies under "his" own feminine pseudonym.

—Scott W. Schumack

***The Merlin of St. Giles' Well* (*Book One of the Joan of Arc Tapestries*) by Anne Chamberlin (Tor, hc, 320 pp, $23.95)**

A merchant's vision-plagued child, the willful, reckless lord's son and a pagan hermit working under the cloak of Christianity all play a part in Merlin's ancient prophecy which foretells the coming of La Pucelle, the virgin whore, Joan of Arc.

It's good to see an author mine legends other than the familiar Celtic/Arthurian lore, if only because it's different. But how doubly pleasurable when it's done as well as it is in *The Merlin of St. Giles' Well*. With its mad king and back-stabbing aristocrats, turbulent 15th-century France becomes a fascinating backdrop in the age-old battle between paganism and Christianity.

Chamberlin's prose is polished. Her characters are deftly delineated, having a historical authenticity yet resonating with the modern reader. Chamberlin is an author to watch.

—Penny Kenny

***Rift* by Kay Kenyon (Bantam, pb, 624 pp, $5.99)**

Genuine SF adventures come few and far between these days, but some authors are still trying to produce the genuine item. Kenyon is one of them.

Reeve Calder is a resident on a space station orbiting a failing human colony world. When the station is mysteriously destroyed, Calder finds himself stranded in a hostile environment, and learns that his former commander plans to ultimately destroy the planet. Calder races to stop the destruction, while also fighting the very ecology he's working to save, as well as human colonists and an alien race with plans of its own.

Kenyon knows how to move a story along, as well as keep an ensemble of characters jumping. While her output right now isn't tremendous, she has time.

—Michael Wolff

F & SF Art: The Chopping Block

***The Best from Fantasy and Science Fiction: The 50th Anniversary Anthology* edited by Edward L. Ferman and Gordon Van Gelder (Tor, hc, 381 pp, $24.95)**

This 50th anniversary collection confirms *The Magazine of Fantasy and Science Fiction*'s reputation as the most literate and artistically ambitious SF magazine. There are no space battles or evil wizards here, just mind-stretching stories, beautifully written.

Some of the tales, like Ursula K. Le Guin's "Solitude" and Esther M. Friesner's "A Birthday," are justly famous, but among the less familiar SF gems are Bruce Sterling's hilarious look at an emerging computer network-based community, "Maneki Neko," and Robert Reed's vision of tomorrow's hometown politics, "First Tuesday." Gene Wolfe's "No Planets Strike" is a funny, touching recasting of Christmas lore, and Tanith Lee's chilling "All the Birds of Hell" sits neatly, and disturbingly, on the border between fantasy and SF.

On the fantasy side, the standouts include Michael Blumlein's poignant dissection of an American myth, "Paul and Me," and Ray Bradbury's sentimental "Another Fine Mess."

There are no bad stories here, and even the weaker ones, like Paul Di Flippo's "Have Gun, Will Edit" and Terry Bisson's "Partial People," are still entertaining.

—Scott W. Schumack

Annunciate Art: D.M. Bowers

***The Annunciate* by Severna Park (Avon, hc, 320 pp, $23)**

Eve is one of the Meshed, an upper-class minority who can control an interplanetary system-wide community of nanomachines that manifest virtual worlds as well as manipulate the physical objects. Hunted by the Jacked and the Jackless for their power, Eve and her Meshed allies survive by producing Staze, a drug they hope will keep the populations of three star systems docile and controllable. But when Eve's lover Nav spurs them back to their ruined homeworld, trouble stirs.

If you're looking for novel twists on nanotech, alternate realities, gritty, dystopic planetary communities and blatant religious allegory, then *The Annunciate* is definitely worth a look. Park's melding of nanotech with VR works on a surprising number of levels, and her two heroines are compelling and all too human.

But if you like solid plotting, hard science or a cast of equally compelling characters besides Eve and Nav, this book *doesn't* have it. Considering *The Annunciate*'s extremely mythopoeic slant, however, you can almost forgive that, as well as the extreme metaphors that border on hyperbole.

Overall, it's an uncertain read that is bound to interest some while alienating others.

—Keith Olexa

***Through Alien Eyes* by Amy Thompson (Ace, tpb, 336 pp, $13.95)**

A sequel to *The Color of Distance*, *Through Alien Eyes* (which nevertheless can be read independently) takes the alien Tendu and their human companion, Juna Saari, back to Earth. This time, it is the Tendu who are the "fish out of water" who must learn to decipher and adapt to an alien culture. Parallel to this, Juna, who has been changed by her own exposure to a foreign world, must also learn to bridge the gap between her new self and her native culture.

Through Alien Eyes is a wonderful novel that deals in a well-written and entertaining way with various issues relevant to today's cultural clashes: anthropological, biological, political and even philosophical. The narration wisely alternates between Juna's point-of-view and that of the Tendus. The plot is suspenseful, the characters engaging and the dilemmas all too real.

—Jean-Marc Lofficier

Cool Austin Powers' Products

ITEM	PRICE	S&H	QTY.	SUBTOTAL
Austin's Male Symbol Necklace	12.95	3.95		0
Felicity's Female Symbol Necklace	12.95	3.95		
Set of Both	24.95	3.95		
Austin's Male Symbol Sterling Silver Necklace	99.95	3.95		
Felicity's Female Symbol Silver Necklace	99.95	3.95		
Set of Both— Silver	189.95	3.95		
Dr. Evil's Ring	9.95	3.95		
Bag of Shhh	8.95	3.95		
Virtucon No Tresspassing Sign	9.95	3.95		
Swingers License Plate	9.95	3.95		
			TOTAL	

NAME .....

ADDRESS .....

CITY ..... STATE ..... ZIP .....

CARD NO. .....

EXP. DATE ..... SIGNATURE .....

Send Check or Money Order To:
(FAX 212-889-7933)

STARLOG
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

AUSTIN POWERS™

Collectible Concepts Group, Inc.

© 1999 NLP, Inc.

FANLOG

WEBLOG

This lists E-mail addresses and websites for SF, fantasy & animation creators and their creations. Website operators may add their sites to this list by sending relevant information via E-mail only to communications@starloggroup.com

UNOFFICIAL MATRIX FANPAGE
Includes story synopsis, IRC chatroom, image gallery and fan art and fiction sections.
http://matrixmain.tsx.org/

THE COMPLETE MST3K REFERENCE GUIDE
From Brain Guy and Bo Bo to the Nanites and Tom Servo, it's all here.
http://www.itsnet.com/~masse/mst3k.html

It's settled!
We'll invade Earth, conquer its people, then use all our influence to make sure that Jar-Jar is written out of the sequel.

Art: Mike Fisher

GATEGUIDE
If you're going to enter a Star-Gate, come take a look at this site first.
http://www.sg-1.net/gguide/

LAURIE HOLDEN SITE
But you know her as *X-Files'* Marita Covarrubias. Check this out.
http://www.angelfire.com/ca3/laurieholden/

SHE-RA AND XENA SITE
Separated at birth? This site explores their similarities.
http://www.geocities. com/TelevisionCity/ Studio/ 1217/shexen.htm

ASSOCIATION OF SCIENCE FICTION AND FANTASY ARTISTS
These are some of the people who make SF and fantasy a visual thrill. Check it out.
http://www.asfa-art.org/

It's SURE to be a hit movie! Combine Lost In Space and Godzilla with a dash of Fantastic Voyage and you have...
LOST IN GODZILLA!
Gross!
Here comes the large intestine!

Art: Mike Fisher

SIGOURNEY WEAVER SITE
Dedicated to that rockin' woman from the *ALIEN* series who also stars in *Galaxy Quest.*
http://usuarios2.intercom.es/albertbr/

HEAVY METAL MAGAZINE PAGE
Get the pics and info on *Heavy Metal F.A.K.K. 2* right here.
http://www.fakk2.com/default-2. htm

Art: Kevin Brockschmidt

ANGEL'S JOURNEY
This vampire gone good is getting his own show—come join him on his journey.
http://bystarlight.simplenet.com/angel journey/

THE PHILOSOPHICAL BUFFY PAGE
Explores the ethical quandaries of the various characters on *Buffy the Vampire Slayer.*
http://home.4w.com/pages/btvs/index.html

KAIJU CONVERSATIONS
Talk to those people who make such Japanese monsters as Godzilla and Gamera a reality.
http://users.pdnt.com/~kaiju/

SPLEENWORLD'S PLANET OF THE APES
Everything you wanted to know about those damn dirty apes.
http://www.spleenworld.com/apes/main.html

THE BATTLESTAR GALACTICA MOVIE PAGE
It has been 20 years, but the "rag-tag fugitive fleet" is back to face the Cylons in a new film.
http://www.battlestarmovie.com/index2.html

SOLARIS SITE
A look at James Cameron's possible film remake of Stanislaw Lem's book about a mysterious planet-sized life form.
http://www.k26.com/solaris/SOLARIS_INTRO/solaris_intro.html

UNOFFICIAL BEN BROWDER SITE
Looking for info on the new lead of the Sci-Fi Channel's *Farscape*? Then stop here.
http://www.benbrowder.com/

THE SIXTH SEPULCHER
An interesting *Poltergeist: The Legacy* site.
http://www.maryalice.org/p:tl

TOY STORY 2 SITE
The toys are back in this sequel where Buzz must save Woody from an obsessed toy collector.
http://www.toystory2.com/

JAR JARGONIZER
Converts web pages from English to Gungan talk. You-sa go see!
http://www.hit-n-run.com/jarjar.html

STAR WARS II SITE
For updates on *Star Wars: Episode II*, look here.
http://www.episode2.net/

CONVENTIONS

Questions about cons listed? Please send a self-addressed, stamped envelope to the address listed for the con. Do NOT call STARLOG. Note: Con guests listed may not always appear and conventions may be cancelled without notice. Conventioneers: Send all pertinent info no later than four months prior to the event to STARLOG Con Calendar, 475 Park Avenue South, NY, NY 10016 or E-mail to communications@starloggroup.com. You must provide a phone number and (if one's available) an E-mail address. STARLOG makes no guarantees, due to space limitations, that your con will be listed here. This is a free service; to ensure a listing in STARLOG—not here, but elsewhere—contact Tim Clark (212-689-2830 x215) for classified ad rates & advertise there.

NOVEMBER

PRAXIS
November 5-7
Holiday Inn Greentree
Pittsburgh, PA
The Praxis Foundation
P.O. Box 18076
Pittsburgh, PA 15236-0076
(412) 650-8163
http://welcome.to/Praxis Foundation
Guests: Richard Chevolleau, Paula Crist, Andrew Hassfurther

UNITED FAN CON IX
November 5-7
Marriott Hotel
Springfield, MA
United Fan Con IX
500 Monroe Turnpike
Monroe, CT 06468
(781) 986-TREK
E-mail: ufancon@aol.com
http://beam.to/unitedfancon
Guests: Robert Picardo, Sarah Sutton

WINDYCON XXVI
November 12-14
Hyatt Regency Woodfield
Schaumburg, IL
WindyCon XXVI
P.O. Box 184
Palatine, IL 60078-0184
http://www.windycon.org
Guests: Kristine Kathryn Rusch, Dean Wesley Smith, Barry Longyear, Ellen Datlow

VULKON
November 12-14
Orlando Hilton North
Orlando, FL
Vulkon Conventions
c/o Joe Motes
2133 NW 208 Terrace
Pembroke Pines, FL 33029-2320
(954) 441-8735
http://www.scifinetwork.com/startrek
Guests: Andreas Katsulas, James Marsters, Alice Krige

CREATION TREK
November 13
Union Plaza Hotel
Las Vegas, NV
Creation Entertainment
The Galleria Tower
100 West Broadway
Penthouse Suite 1200
Glendale, CA 91210
(818) 409-0960
http://www.creationent.com

CREATION HERCULES & XENA
November 14
Union Plaza Hotel
Las Vegas, NV
See earlier address

Put Yourself Inside The STAR WARS Action

With America's Premier Science Fiction Publishing Company!

X-wing and TIE Fighter Limited Edition Available - $40.00 QT. 2,500

JUST RELEASED!

AT-AT, AT-ST & Snowspeeder Limited Edition Available - $40.00 QT. 2,500

All 3 posters are 5 color including a special metallic ink and gloss uv coating. They are printed on acid free archival quality cover stock and each include well over 60 technical call-outs and a complete list of systems specifications.

Limited Edition posters are signed and numbered by the artists and include a certificate of authenticity. These posters are printed on a heavier acid free archival quality cover stock and finished with special gloss and dull varnishes.

Millennium Falcon Limited Edition Available - $40.00 QT. 2,500

POSTER	PRICE	QTY	TOTAL
AT-AT, AT-ST & SNOWSPEEDER *36"X24"*	$19.95		
AT-AT, AT-ST & SNOWSPEEDER LIMITED EDITION	$40.00		
MILLENNIUM FALCON *36"X24"*	$19.95		
MILLENNIUM FALCON LIMITED EDITION	$40.00		
X-WING & TIE FIGHTER *36"X24"*	$19.95		
X-WING & TIE FIGHTER LIMITED EDITION	$40.00		

SHIPPING & HANDLING U.S. MAIL $4.95 PER POSTER, INTERNATIONAL SHIPPING $10.00 PER POSTER **SHIPPING AND HANDLING**.....

FEDEX $8.00 FOR THE FIRST POSTER AND $2.00 FOR EACH ADDITIONAL (AVAILABLE IN THE U.S. ONLY) **TOTAL**.....

m **CHECK** m **MONEY ORDER** m **MASTERCARD** m **VISA** m **AMERICAN EXPRESS**

ACCOUNT #:

__ __ __ __ - __ __ __ __ - __ __ __ __ - __ __ __ __

CARD EXPIRATION DATE:__ /__ DAYTIME PHONE: .....

SIGNATURE: .....

NAME: .....

ADDRESS: .....

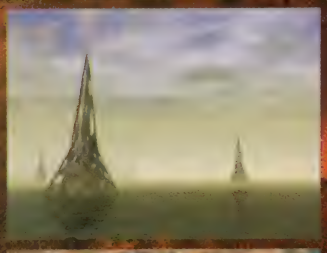
.....

Mail Orders To:
STARLOG Group, Inc.
475 Park Avenue South
New York, NY 10016
Fax Orders To:
(212)889-7933

SCIPUBTECH

Visit Our Website Today! http://www.scipubtech.com

© Lucasfilm Ltd. & TM. All rights reserved. Used under authorization. Visit the Official *Star Wars* Web Site at http://www.starwars.com



INFINITY'S child

EXPERIENCE THE NEXT REALITY

Enter to Win a DVD Player and INFINITY'S CHILD, a cutting-edge, digitally animated out-of-this-world musical odyssey guaranteed to shift your consciousness!

Join the Phleig, an alien race of planetary travelers, as they travel to an ancient "gateway world" – a place believed to be a bridge to a shift in consciousness and an entry point to realities beyond. **INFINITY'S CHILD** is the latest groundbreaking digital masterpiece from 2-time Emmy® Award-winner Jan Nickman, and now, you can have the incredible chance to win a once-in-a-lifetime, mind-bending trip to the furthest reaches of outer space ...and the inner mind only from WinStar Home Entertainment and Starlog!

Grand Prize:

- A Panasonic DVD player!
- **INFINITY'S CHILD** DVD loaded with special features!
- An original, commemorative animation cel from **INFINITY'S CHILD**, signed by its creators!

First Prize:

- One of 10 **INFINITY's CHILD / PLANETARY TRAVELER** DVD OR VHS combo packs!
- A full-color collectible **INFINITY'S CHILD** poster, signed by its creators!

The DVD features include trailers and promo pieces, background on the Phleig and other civilizations, interviews with the artists, full menu-driven interface with custom graphics and special DVD-ROM features including Quicktime VR, web-links, a demo version of the Bryce 4 software used to make the featutre with selected actual 3D scene files, and an artist's gallery.

Yes, I want to join the Phleig on their incredible journey! (and win a DVD player, too!)

Name _____

Address _____

_____

Telephone number _____ Age _____

Please indicate ☐DVD or ☐VHS preference for first prize winners.

Contest Rules

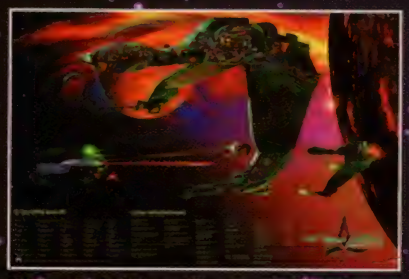
Fill out the entry form and mail to the following address: "Join the Phleig" Sweepstakes c/o Starlog Magazine, 475 Park Avenue South, New York, NY 10016. Each entry must be filled out completely with the entrant's full name, address, telephone number and age. All entries will be submitted into a random drawing to win one (1) Grand Prize: a Panasonic DVD Player (DVD-A115), an Infinity's Child DVD and commemorative animation "cel", valued at $525.00 and one of ten (10) Infinity's Child/Planetary Traveler DVD or VHS combo packs and a commemorative signed poster, a package valued at $44.90 each. No purchase necessary. Sweepstakes open to all U.S. residents 18 years of age or older. Entries must be received by January 11, 2000. Winner will be drawn on or about January 25, 2000. Odds of winning are based on the number of eligible entries received. Winners will be contacted by telephone. To obtain the complete official rules, send a self-addressed, stamped envelope to: "Join the Phleig" Sweepstakes c/o Starlog Magazine, 475 Park Avenue South, New York, NY 10016

THIRD PLANET STUDIOS STARLOG® WINSTAR HOME VIDEO A WinStar Company WINSTAR HOME VIDEO

Program Content ©1999 Third Planet Productions. All Rights Reserved. ©1999 WinStar Home Video. All Rights Res

PUT YOURSELF INSIDE THE ACTION

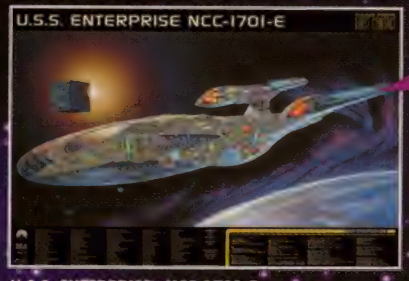
With America's Premier Science Fiction Publishing Company!



Klingon™ Bird of Prey - All copy and callouts have been translated into Klingon with English subtitles
Limited Edition Also Available - $40.00 QT. 2,500

POSTERS are 5 color, most include a special metallic ink. They are printed on acid free archival quality cover stock and each include technical call-outs and a complete list of systems specifications.

LIMITED EDITION POSTERS are signed and numbered by the artists and include a certificate of authenticity. These posters are printed on a heavier acid free archival quality cover stock.



U.S.S. ENTERPRISE™ NCC-1701-E
Limited Edition Also Available - $40.00 QT. 2,500

NEW
ORDER NOW!

U.S.S. VOYAGER™ NCC-74656
Limited Edition Also Available - $40.00 QT. 2,500

U.S.S. ENTERPRISE™ NCC-1701
Limited Edition Also Available - $30.00 QT. 2,500

U.S.S. ENTERPRISE™ NCC-1701-D

PHOENIX

DEEP SPACE NINE™
Limited Edition Also Available

Visit the STAR TREK Continuum website at www.startrek.com!
Visit the SCIPUBTECH website at www.scipubtech.com!

POSTER	PRICE	QTY	TOTAL
U.S.S. VOYAGER™ NCC-74656 *36"X24"*	$19.95		
U.S.S. VOYAGER™ NCC-74656 LIMITED EDITION *36"X25"*	$40.00		
KLINGON™ BIRD OF PREY *36"X24"*	$19.95		
KLINGON™ BIRD OF PREY LIMITED EDITION *36"X25"*	$40.00		
PHOENIX *17"X11"*	$7.95		
DEEP SPACE NINE™ *24"X36"*	$19.95		
DEEP SPACE NINE™ LIMITED EDITION *24"X36"*	$40.00		
U.S.S. ENTERPRISE™ NCC-1701 *36"X24"*	$19.95		
U.S.S. ENTERPRISE™ NCC-1701 LIMITED EDITION *36"X24"*	$30.00		
U.S.S. ENTERPRISE™ NCC-1701-D *36"X24"*	$19.95		
U.S.S. ENTERPRISE™ NCC-1701-E *36"X24"*	$19.95		
U.S.S. ENTERPRISE™ NCC-1701-E LIMITED EDITION *36"X25"*	$40.00		

SHIPPING & HANDLING U.S. MAIL $4.95 PER POSTER, INTERNATIONAL SHIPPING $10.00 PER POSTER
FEDEX $8.00 FOR THE FIRST POSTER AND $2.00 FOR EACH ADDITIONAL (AVAILABLE IN THE U.S. ONLY)

SHIPPING AND HANDLING .....
TOTAL .....

ACCOUNT #: ○CHECK ○MONEY ORDER ○MASTERCARD ○VISA ○AMERICAN EXPRESS

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _

CARD EXPIRATION DATE:__ /__ DAYTIME PHONE:.....
SIGNATURE: .....
NAME: .....
ADDRESS: .....
.....

SCIPUBTECH

Mail Orders To: STARLOG Group, Inc.
475 Park Avenue South
New York, NY 10016
Fax Orders To: (212) 889-7933

TM, ® & © 1999 Paramount Pictures. All Rights Reserved. STAR TREK and Related Marks are Trademarks of Paramount Pictures.

FUTURAMAMAN

Meet the men, women, aliens and robots of *Futurama*: Kif, Dr. Zoidberg. Zapp, Hermes, Fry, Leela, Bender, Nibbler, Mom, Walt, Amy, Larry, Igner and Professor Farnsworth.

"Science nerd" David X. Cohen takes viewers into a toonish tomorrow.

Welcome to the Bigger Apple. Thirty-first century Manhattan is now a busy, hi-tech megalopolis. You can be whisked across the city, from Times Square to Radio City Mutant Hall in a matter of seconds. Everything is at your fingertips, from food and robots to Suicide Booths! Pizza delivery boy Fry, alien pilot Leela and alcoholic robot Bender are back, rejoining executive producer David X. Cohen for another season of the animated SF comedy, *Futurama* (airing Sunday nights on Fox).

"Part of the appeal in creating the far future on the show is that you can see they still have a future version of the same problems. Cars are long gone," explains Cohen, "but your spaceship will still stall."

Future Shocks

Futurama's animated format serves it well; allowing encounters with alien races and planets not possible on a live-action SF show. "We wouldn't even *consider* doing this live-action," Cohen declares. "The idea of going to a different planet every week would be ridiculous in live-action. You would have to have a thousand carpenters and artists working around the clock to build your sets and the budget would be $50 million an episode—it would be impossible to do live action.

Self-proclaimed "science nerd" and SF fan David X. Cohen is delighted to be in charge of *Futurama*'s todays and tomorrows.

"Even *Star Trek*, with most of the planets looking like the California desert, still pushed the very limits of what they could do. Then, they were forced to go to the 'Old West' planet and as many planets as possible that happened to look just like sets lying around. It's really hard to do a science fiction show week in and out. *Star Trek* does a great job, but to do what we do, with actual non-humanoid alien worms? Even with computer graphics, it would be impossible. We also do a lot of cartoony stuff, with people getting hit in the head that would exhaust quite a few stuntmen."

Futurama's central character, Fry, is the antithesis of the usual man out-of-time hero like Buck Rogers and Captain America. Fry is a lazy, 20th century 25-year-old who never even had a car. "Fry's appeal is that he's lost in the world. Because there are so many crazy

IAGANZA

By PAT JANKIEWICZ

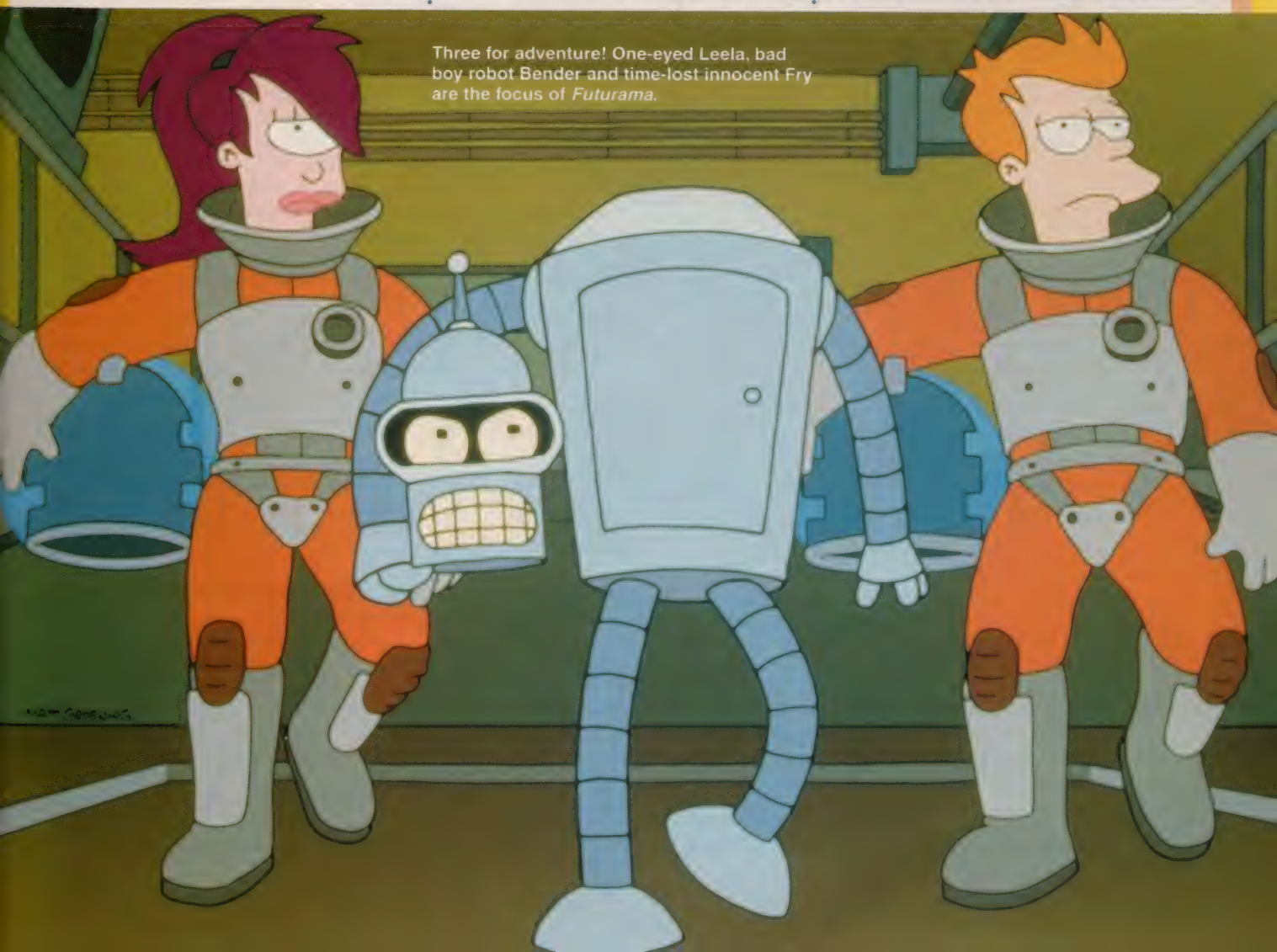
things going on in our universe, we would need one person there who says, 'I don't understand this,' to comfort the viewer into saying, 'Oh good! I'm not the only one.' Fry stands in for people from our time and says, 'Wait, why is this planet populated by giant, gelatinous monsters with bulging eyes?' Anyone who lived there would know that and wouldn't ask that question. We needed someone to ask the questions that *you* would ask if you were there."

Of the show's vast collection of slackers, robots, mutants and aliens, the producer admits to having a particular favorite. "Even though he's an obvious choice, I have to say it's Bender," Cohen confesses. "I just love a character who has no shame whatsoever. People are so restricted from doing what they really want to do in life. It's such a relief to see a character on TV who just doesn't think twice—he does the first thing he wants to do. Kramer from *Seinfeld* was also that type. They're not similar, but they share a complete lack of consideration for what others think of them. I love Bender."

While he drinks, smokes and indulges in other bad behavior, Fox execs are less likely to criticize the character because Bender is a robot. "That's the case to some degree," the producer confirms. "It's true that, if they say, 'Bender's a bad influence—he keeps a bottle of liquor in his chest,' you can say, 'Wait a minute, a kid can't open up his chest to pull out a bottle of liquor.' It's harder to directly imitate his behavior. If Bender takes off his arm as a cigar holder, you can't do that in real life. We find it helpful to have a character whose actions can't be imitated."

Cohen collaborates on *Futurama* with *Simpsons* creator Matt Groening (who discussed the series in STARLOG #262). "I enjoy working with Matt," he states. "I had been on *The Simpsons* for about five years. After four years, he first mentioned *Futurama* to me. I knew Matt fairly well by then. My background is in science. I studied physics in college and in graduate school, I studied computer science at UC Berkeley. Then I came to work for *The Simpsons* and was the 'science nerd' on the writing staff and a big SF fan. Matt probably thought, 'Hmm—this guy has been on *Simpsons* a few years, he knows the basics of doing this kind of show and he's a big nerd, so he's a good fit for the project I have in mind!'

"On *Simpsons*, there were rumors circulating that Matt was thinking about doing 'this science-fiction show,' but we didn't know that much about it," Cohen shrugs. "He was kicking ideas around in his head, reading a lot of books, and then he brought me in and we started meeting informally when we had spare time from *The Simpsons*. We would meet at night for dinner and on the weekends, at his studio



Three for adventure! One-eyed Leela, bad boy robot Bender and time-lost innocent Fry are the focus of *Futurama*.

Here's what every museum should have—Pamela Anderson's head in a jar. Cohen promises more well-preserved, decapitated celebrities in future episodes.

where he works on his *Life in Hell* comic strip. We sat, chatting for close to a year, coming up with lots of ideas for stories and who the characters would be.

"Matt would sketch characters and we would comment on them. I would say, 'What if Bender had a bigger antenna?' and we would go back to work. We had accumulated a mountain of material by the time we went to Fox. I don't think we were aware of how much we had and just started pitching the show to them. Our mouths flapped for two hours. It was an impressive array of guns that we came in firing, with stories and pictures of what it would look like. We overwhelmed them and then the serious work began."

Future Influences

As executive producer of *Futurama*, "I'm the show runner. Basically, the most important job I have is as head writer. I make the decisions about which stories we're going to do and who will write the script, and after the script comes in, what we're going to do to improve it. In addition, I do most of the voice directing when we're recording episodes, although sometimes other people do it. I also do a lot of the video and audio editing—it's way too much work," he says with a laugh. "I'm pretty heavily involved with everything except the animation. I give my feedback to it, but I can't even draw a stick figure."

Cohen's IMDb online biography is quite extensive; it notes that besides his work on *Futurama* and *The Simpsons*, he created the magazine *Psychology News* and even co-wrote a *Friday the 13th* movie (*Part V*). "That *is* impressive," he admits with a laugh, "but I *did not* do any of that! My real name is David S. Cohen, but I changed it to David X. because there are so many other David Cohens. The only thing people would know me from before *Futurama* is *The Simpsons*."

Strange bedfellows. Poor Leela has succumbed to Zapp Brannigan. She's going to hate herself in the morning.

Working on the show, Cohen has found his love of science fiction to be an asset. "There's one author who isn't as well known in this country, but is a big influence on me, Stanislaw Lem. He's a Polish SF writer who uses a lot of puns in his work; he's really funny with a lot of great ideas in the mode of *Futurama*—commentaries on our society today disguised as a future world. He has stories which take place in universes entirely populated by robots, with no living beings. They are weirder than most science fiction.

"I also like Arthur C. Clarke for his scientific stuff, like *Fountains of Paradise*, where satellites basically lower fishing lines as an easy way of getting stuff into orbit," Cohen notes. "I love stuff based on hard science. *Dune* has always been my favorite SF book. I love all the *Dune* books, even the ones that are 10,000 pages long."

In its first season, *Futurama* has drawn inspiration from dozens of SF films, books and comics. The show has deftly made reference to *Metropolis*, *Flash Gordon*, *Planet of the Apes*, *Soylent Green*, *Magnus the Robot Fighter* and countless others. "Many of those things have certainly influenced the look of it," the producer states. "Matt loves the look of all that old SF cinema and magazines. He loves the old magazine covers, and we have quite a few of them around for inspiration.

"As far as just for the feel of things, we certainly love *Brazil* and *Blade Runner*. We make specific references to them in upcoming episodes. Our third episode this season is our first *Star Wars*-kind of thing, with a big space battle and *Star Wars*-type ships. We obviously have to make use of anything that has soaked the population as much as *Star Trek* or *Star Wars*. We have to work with what the public is familiar with to some degree. The more obscure things are a little treat for the hardcore SF fan," he says slyly. "*Star Wars* and *Star Trek* are so saturated in our consciousness, that we use them right out in the open and make fun of them because most people know what we're referring to.

"There's other SF that, even without specifically parodying, we've taken something from—like *Gattaca*. I really liked that film because it had the nerve to *not* explain the technology they were using. They used all this DNA-testing stuff, but didn't bother with having the usual long-winded speech that comes in every SF movie where they say, 'Ah, this DNA is...' That speech is not very informative, because they can't really go into the science without losing the whole audience, but they feel obliged to explain it.

"Even on *Star Trek*, they have long-winded speeches—'The Inverse Phase Modulator doesn't match the frequency of blank.' You know you're not learning anything, but they feel obliged to say it. That's one lesson I got from *Gattaca* for *Futurama*, you can just use the technology and people will accept it without bogus explanations."

Future Advances

Are there any SF conventions, like time travel or parallel universes, that the show plans to parody in future episodes? "Time travel is something we spent a lot of time talking with Matt about in the show's early stages," Cohen relates. "One thing I am always concerned about is not that we're 100 percent scientifically accurate, even though I am a scientist at heart—I care more that the show be entertaining and funny—but I'm concerned that the level of reality stay fairly consistent.

"If we say time travel is possible on *Futurama*, that's actually a big change to our world and throws many things into question. For example, can Fry go back to his own time? If we ever introduce time travel, and it's possible we will way down the road, it would definitely be a big deal, and we're not really prepared to do that right now. We want to explore this world before it gets too complicated.

"We *are* going to introduce a device in the season finale, a machine that can predict an alternate future. It's a 'What If' episode. Fry can say, 'What if I never came to the future?' and Bender can ask, 'What if I was 300 feet tall?' That's gonna be one of them," Cohen promises. "We're gonna do it like a *Simpsons* Halloween episode, where we ask, 'What if...' and go into three different segments. We may bring it back once a season as a way to test out the more far-fetched technologies, like time travel, which we might be afraid to introduce into our world, but can explore through this mechanism."

Futurama, like *The Simpsons*, also fields its share of guest stars. In the pilot, we visit the Head Museum, where curator (and head in jar) Leonard Nimoy gives a speech on the dignity of the heads offering 20th century wisdom (then, incidentally, begins hungrily chomping fish food). "Meeting Leonard was great," Cohen confesses. "We were glad to have him on because *Star Trek* is obviously one of our biggest influences. My parents are both scientists, so I inherited my love of science and science fiction from them. They watched *Star Trek* all the time when I was a kid, even my Mom! I can hardly describe the size of the grin on my face at meeting Leonard. I think Leonard liked the whole thing; he has a good sense of humor and has been on *The Simpsons* a few times."

Subsequent trips to the Head Museum revealed 20th century giants Pamela Anderson and Matt Groening, among others. What heads would Cohen most like to see jarred? "A couple of people—for different reasons. Heroes of my youth like Willie Mays, Arnold Schwarzenegger. I'm not naming people who have *any* logical reason to be there, just people I always thought were neat," he laughs. "One person *Simpsons* had on that I would like in there would be Stephen Hawking, and some SF authors, although many of my favorites are dead."

Future Plots

With its far-out stories and futuristic settings, *Futurama* is a harder show to do than *The Simpsons*. "It's a quantum leap in difficulty," he says emphatically. "*The Simpsons* has been on so long, that it's a machine that has a lot of parts and people. The whole system is in place. On *Futurama*, we had to build the machine from the ground up. We were writing the pilot and hiring people, while casting and making up new stories, all at the same time. Doing the first season almost did me in, it was so hard. This year has been somewhat easier but still extremely difficult.

"It's even harder for the animators because we have a different planet and location every episode, whereas *The Simpsons* are around town and most of the locations were designed in that show's first years. We're putting the writers and animators through some serious additional work! Not that that makes it a better show, just a different show that changes more from week to week. We're still making up our world, which is a hard process. We had eight writers last year while *Simpsons* had 18 or 19. As a new series, we didn't have as many resources as a 10-year-old show with a huge budget. Now, we're at the point on *Futurama* where we understand who the characters are."

From concept to broadcast, the average *Futurama* episode "takes nine or 10 months. It can take longer," Cohen cautions. "The first couple airing this season are 'holdovers'—ones we did along with the first season but held for this season's beginning. It will be a solid year for those episodes. There's usually a week of talking about the stories before someone writes the script. They do an outline for a week or so, then a first draft for a few more weeks. We rewrite it as a group of seven or eight people for a week and then bring in the actors for a 'table read' to hear how it sounds.

"We do a little more rewriting, record it and then it goes off to animators who do their thing. That's an even longer process, because they do storyboards, an animatic—which is pencil animation—and we rewrite it through all of these stages, giving us a chance to hone it. In the last stage, it goes to South Korea where the real animation work is done."

As for the first season of *Futurama*, Cohen muses, "I think it definitely took a few episodes before we really felt comfortable. We had so many explanations to get out—who the characters were and what their world looked like. The first few episodes stand out as not exactly what we were shooting for, but the last two episodes are big favorites of mine. 'The Garbage Ball' [an *Armageddon* parody where a giant ball of 20th century trash is on a collision course with Earth] was great, because in addition to me just enjoying it as a story, we got to make a little bit of an environmental point.

"We don't want to make the show overly preachy or politically correct, but if there's any one point we want to bring up as an actual lesson, it's that the environment is at risk from garbage. Episode nine, with the Robot Devil, reached such an insane climax with the musical number between the Robot Devil and the Beastie Boys in Robot Hell, that I just went, 'Wow, I can't believe that in one season that we've gotten to the point where it *almost* makes sense!' "

The future of *Futurama* looks bright. This season, the show boldly goes to a number of new places. "I don't know where to begin because we have 20 different episodes in production. We have a couple big visual extravaganzas this year—we'll be testing out our computer graphics department. The first is 'Space Titanic,' with a giant ship. Our third episode is our big *Star Wars* space battle, with laser guns, dozens of ships and everything! Our secondary characters will also be developed more; we have stories that focus on Hermes, Amy and Dr. Zoidberg, so we'll learn more about the Planet Express gang," David X. Cohen promises, "and there will be *plenty* of Bender acting like a drunken, crazy robot!"

Welcome to Robot Hell. Cohen is all fired up about this episode: "I can't believe in one season that we've gotten to the point where it *almost* makes sense."

All Futurama Art: Trademark & Copyright 1999 20th Century Fox Film Corp. All Rights Reserved.

Design & Layout: Rick Teng

TOY LIFE

By KYLE COUNTS

John Lasseter is a creature of habit. Every workday the director of *Toy Story*, *A Bug's Life* and the soon-to-be-released *Toy Story 2* leaves his office promptly at 5:30 p.m. So how does he deal with interviews scheduled for that time? Via his car phone, of course.

This begs the question: Is this car phone business a filmland affectation, or is he really *so* busy that he must do interviews for *Toy Story 2* while on the move? Lasseter laughs good-naturedly at the seeming impertinence of the question. "I really apologize. I'm extremely pressed for time right now. I live up in Sonoma, which is about a 45-minute drive, so it's a good time to reach me. Also, getting me away from Pixar is good, because I'm pulled from all sides when I'm there, especially at this point in the film's production."

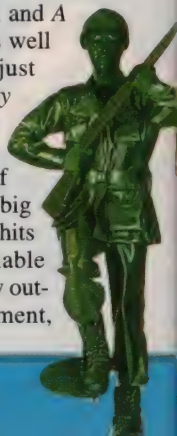
Film Figures

Thankfully for Lasseter and his support team, this crunch period is rapidly coming to an end. *Toy Story 2* has an estimated delivery date of early October, giving them approximately a week to finish their polish on the much-anticipated sequel, which opens November 25.

"We just finalized our last FX shot," Lasseter announces happily. "Final shots are also being done in lighting and rendering. Then we start work on the post-production, then the sound work, which is being done out at Skywalker Ranch [located in San Rafael, not far from Pixar's Richmond, California location]. So, within the next week or so we should be done, at least at Pixar.

"In computer animation, you're always looking at the movie in abbreviated states—you never *really* get to see what the final thing is going to look like. At the end of production, you start seeing shots you worked on from the modeling stage to the layout, animation and shading. That's really when it all comes together, when it's lit and put on film. Your mouth is wide open, watching this stuff—you just can't believe how amazing it looks. Even though everybody has been working really hard and is exhausted and all that, it produces a kind of energy and excitement."

Lasseter has plenty to be excited about. At only 42, he is the much-admired leader and creative director of a studio that has already established itself as one of the premier animation houses in the world. *Toy Story* was the biggest moneymaker of 1995 (domestic gross: $191 million), and *A Bug's Life* performed almost as well at the box office, pulling in just under $163 million. Even if *Toy Story 2* winds up being just OK—a highly unlikely prospect, given the amount of talent involved—it stands to do big business. That would be three hits for three films made, an enviable record for Pixar, a relatively new outfit that produces, for the moment,



only computer-generated animated films.

Remind you of another California-based animation company? Actually, the comparison to Disney Studios is quite appropriate. Lasseter has been referred to by animation fans as the "closest thing to Walt Disney this industry has right now." How does he feel about being compared to such a legendary giant? "Ummm...well...you know...umm... uh...what do you say to something like that? It's an incredible compliment. But I'm not sure *I* would put myself in that league. Walt has been a tremendous influence in my life and career, but I don't quite see myself in that light."

Lasseter's vision of Pixar isn't that different from Disney's dream for his own movie and animation studios. His hope was to create a place where top-flight artists could find "100 percent creative satisfaction." Where they could live and work in the geographically desirable San Francisco-Bay Area, and have "a lot of fun making movies" he hoped people would see over and over again. Based on the public's enthusiastic reaction to the studio's first two animated features (not to mention award-winning shorts like "Geri's Game"), his dream appears to have already come to fruition.

Though Lasseter pooh-poohs comparisons to Disney, it's clear that he is revered in much the same manner as the creative genius behind Disneyland. Employees frequently refer to his "brilliance," his "amazing eye for detail," his "approachability." According to one Pixar employee, when Lasseter is in the building, there is a palpable energy in the air, almost as if a foreign dignitary has dropped in for a visit.

Lasseter may have absolute power, but he doesn't rule the roost with an iron hand. He is always open to input from employees. For instance, he has encouraged staff members to send him e-mails throughout *Toy Story 2*'s production, asking for their feedback about

Playtime is over. Mr. Potato Head (voiced by Don Rickles), Bo Peep (Annie Potts), Hamm (John Ratzenberger), Slinky Dog (Jim Varney) and Rex (Wallace Shawn) rally to help Woody.

the film-in-progress and, in some cases, incorporating their suggestions into the final product. He gives his staff free reign to decorate their cubicles to suit their individual personalities and senses of humor. Like Disney, Pixar has a fun, family-oriented feel, designed to bring out the best in its employees. In keeping with this informal atmosphere, Lasseter is referred to by everyone as "John," never "Mr. Lasseter."

Also like Disney, Lasseter has hopes to release one animated film each year—a timetable he estimates will take approximately five years to realize. "We've pretty much been able to figure out the production time on these films," he says. "What we need to do is work on our film development so that we have a lot of projects in the pipeline and can keep our production staff busy, making sure to give them a rest period in between features." While the focus of Pixar's output will continue to be animated films, Lasseter says he is not opposed to other combinations, like blending live action with computer animation, *à la Who Framed Roger Rabbit*. "We never say never," he adds. "It's all about the story: what the movie is about and if the story is right."

Collector Crazes

Toy Story 2's history begins, of course, with *Toy Story*, which not only put computer-animated features on the map, but proved amazingly popular with audiences (Lasseter discussed it in STARLOG #221). That, in turn, lead to *A Bug's Life*, which was a major technological leap for the studio (Lasseter chronicled its making in STARLOG #258). *A Bug's Life* brilliantly tackled everything from the movement of blades of grass to the look of breath on cellophane and, in the process, reinvented the language of computer animation. Yet, when a sequel to *Toy Story* was proposed, it was initially planned as a smaller, less expensive film, exclusively for the video market. Why the change of heart?

Photo: Kelvin Jones

***Toy Story 2* director John Lasseter eschews comparisons to Walt Disney, but does cite the animator as a "tremendous influence in my life and career."**

"I'm a huge toy collector," Lasseter explains. "I have a lot of collectible toys, some old antique toys and some special toys that have personal meaning for me. I have five boys, the oldest of which is 19. The younger ones love coming to daddy's office, and they *looooove* playing with daddy's toys. Next thing you know, I'm trying to find something they can play with that they can't wreck. When we were creating *Toy Story*, I gave a lot of thought to the characters of the toys. In giving life to inanimate objects, I always like to think of their *purpose*. Toys are manufactured to be played with by a child, to make a child happy. Therefore, that would be at the core of its being: wanting to make a child happy, wanting to be played with. Things preventing them from being played with would cause great anxieties in a toy's life, like getting lost, getting broken or being stolen.

"After watching my boys play with my toys, and me continually putting them on higher shelves, I started laughing. Here are toys that are manufactured to be played with by a child, and I'm a collector *preventing* kids from playing with them! I was sitting at lunch with Pete Docter, the supervising animator on *Toy Story* and one of my dear colleagues, and we started talking about this dilemma. And out of that conversation came the idea that Woody was the star of a '50s TV show called *Woody's Round-up*, and that he is extremely valuable because he still has his hat! As a collector, you want a toy with *all* of its parts. What, we wondered, if a toy collector were to find him and steal him?"

The thief in question is Al, of Al's Toy Barn, a

All Toy Story Art & Photos: Copyright 1999 Disney Enterprises, Inc./Pixar Animation Studios

character featured briefly in a TV commercial seen in *Toy Story*. The rotund, stubby-legged geek is a greedy toy collector who plans to sell off his collection to a museum. He does not care that Woody isn't for sale when he spies him resting on a table at Andy's mom's garage sale. He *has* to have this rare toy, even if Woody's arm is slightly torn from being played with a bit too vigorously by Andy. (In a feverish moment, Woody imagines that Andy picks him up and frowns, "You're broken—I don't want to play with you anymore," then dumps him into a trashcan full of smashed toys.)

Unscrupulous soul that he is, Al picks the lock on the cash box Mom has stashed Woody in for safekeeping (he actually isn't for sale), and whisks him away. Taking Woody back to his apartment, Al adds him to his collection of valuable toys. That's when Woody discovers he has a secret life, that he is based on a character made famous by a '50s kid's show similar to *Howdy Doody*. After warming up to his new friends—Jessie the Yodeling Cowgirl, Bullseye the Horse and Stinky Pete the Prospector—Woody finds himself conflicted. Should he remain with his "own kind"—other rare, collectible toys—or return to Andy, where he is likely to be put on a shelf and forgotten?

Enter Buzz Lightyear and his *Toy Story* compatriots—Hamm (voiced by John Ratzenberger), Bo Peep (Annie Potts), Mr. Potato Head (Don Rickles), Slinky Dog (Jim Varney) and Rex (Wallace Shawn). All the original *Toy Story* actors, in fact, reprise their roles in this sequel, including Tom Hanks as Woody and Tim Allen as Buzz Lightyear. They've deduced that Woody is a victim of foul play and have banded together to mount a daring rescue mission. When Buzz reaches Woody and has a heart-to-heart over Woody's divided loyalties, he finds himself spouting nearly the identical lines delivered to *him* by Woody in the first film: "You are a toy! You're not a collectible! You're a child's plaything!!!"

To save Woody, Buzz Lightyear (Tim Allen) is willing to travel to Infinity and Beyond—or at least to Al's Toy Barn.

When Woody gets a tear in his shoulder, his worst fears are realized. Now he's damaged goods, but is he ready for the trash bin?

"We got pretty excited about this idea," recalls Lasseter. "I've seen many a sequel that just rehashed the film that spawned it. I didn't want to do that. But the collector angle was something new and different."

Woody's Worries

It didn't take Disney (Pixar's partner and releasing company) long to realize it had a terrific story on its hands. So, even though the studio's own direct-to-video sequels for *Aladdin* and *Beauty and the Beast* had performed quite well, it was decided that *Toy Story 2* didn't belong on the small screen after all. "As we started developing it [as a feature], many of the story's deeper emotions started coming out," adds Lasseter. "We realized, 'Wow, this could be *really* good.' " A story reel was developed and screened for the Disney powers-that-be, who then decided that the film was indeed worthy of development as a theatrical feature. That was two years ago, when Ash Brannon, a directing animator on *Toy Story*, was already at work on the direct-to-video version of *TS2*.

"When the decision was made to bump it up another level, we started working really hard on it," Lassester continues. "I had wanted to come out with a sequel to *Toy Story* after *A Bug's Life*, but they said, 'Well, you know, if you come out then, it'll be way too long after the original.'

The perks to *Woody's Round-up*. A toynapped Woody (Tom Hanks) greets his past—and Jessie the Yodeling Cowgirl, Stinky Pete and Bullseye the Horse (pictured).

Design & Layout: Jim McLernon

Collector/toy thief Al (Wayne Knight) thinks he has gotten away with the goods (read Woody), but those aren't the CIA's spyglasses on him.

That's one reason why Disney wanted to make it a direct-to-video. But when it became a theatrical feature, it made sense to redevelop the story and give the film a larger scope. Because this was a much bigger picture now, I brought over Ash and Lee Unkrich, our editor on both *Toy Story* and *A Bug's Life*, to co-direct. The story was still in the storyboard stage, so nothing had been into full production yet.

"I like to joke that Pixar movies are never completed, they just get released," he laughs. "We're constantly tweaking the story and making it better. We'll do a version of the story and all the different sequences on storyboards and story reels, then take a look at it. It's right there in front of you, so you can see how it plays. We're constantly improving it. We were doing story revisions on *Toy Story 2* up until this spring."

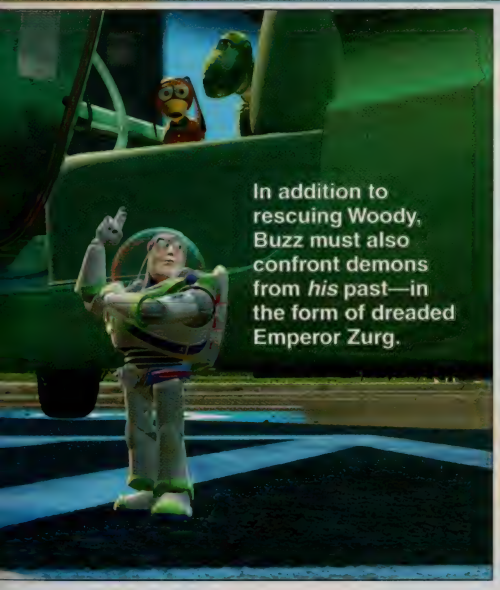
One of *TS2*'s highlights is an episode of *Woody's Round-up*, a string-puppet show featuring Woody, Jessie, Bullseye and Stinky Pete. Production designers William Cone and Jim Pearson worked with Pixar's art department to create a host of realistic memorabilia for the TV program, everything from cereal (Woody's Cowboy Crunchies) to record albums (*Woody's Western Polka Party*). There's even a *Life* magazine cover (dated January 12, 1957) that trumpets Woody as "Children's Favorite Cowboy!" All products were inspired by a meeting with one of the top toy collectors of former cowboy star Hopalong Cassidy merchandise.

"Hopalong Cassidy was the first TV star who *really* understood merchandising," Lasseter says. "His face was on everything. This collector brought in some of the actual merchandise, which was quite interesting. He talked about how to restore collectible toys, and the kind of aging you would see on a toy of that era. That gave us a better idea of how to age Woody's merchandise to make it look old and more believable. There's a lot of yellowing on the packaging, and the edges are kind of torn up."

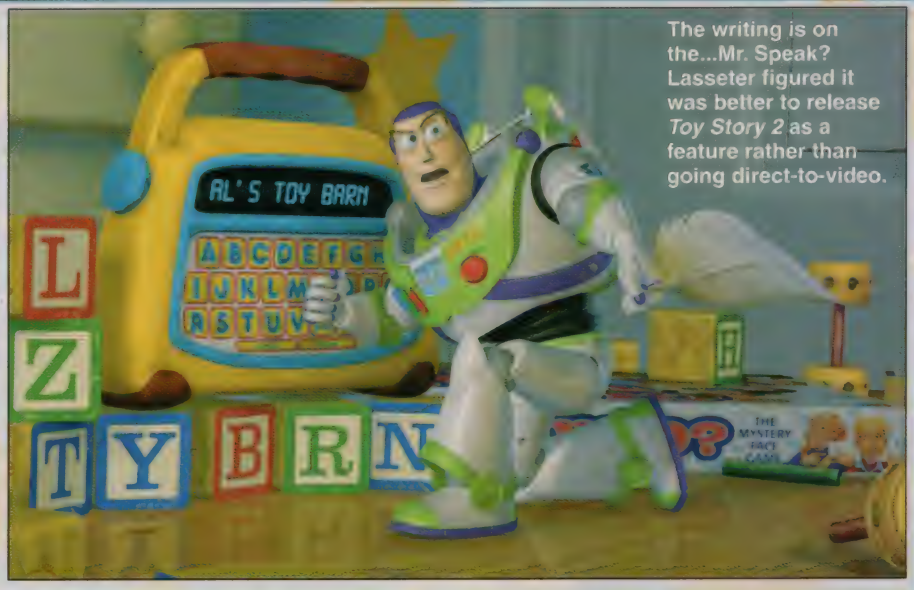
New Neighbors

Lasseter is particularly excited about *Toy Story 2*'s new cast of characters, which includes Mrs. Potato Head, voiced by sitcom veteran Estelle Harris. "Jessie the Yodeling Cowgirl is a tomboy, a cross between Annie Oakley and Elly Mae Clampett from *The Beverly Hillbillies*. She's not intended to be a love interest for Woody, but more of a buddy. Joan Cusack did a spectacular job in voicing her—this is one of the great vocal performances in animation history, in my estimation. Jessie is very effusive with energy, and

Legos, Lincoln Logs and an Etch-a-Sketch are all these inventive toys need to devise a search-and-rescue operation for their pinched puppet pal.



In addition to rescuing Woody, Buzz must also confront demons from *his* past—in the form of dreaded Emperor Zurg.



The writing is on the...Mr. Speak? Lasseter figured it was better to release *Toy Story 2* as a feature rather than going direct-to-video.

she has very high mountains and very deep valleys—she wears her emotions on her sleeve. She's so excited when Woody shows up, but when Woody wants to go back to Andy, Jessie gets very depressed, because she knows she'll get put back into storage—she has been in a box of Styrofoam peanuts for a really long time."

Jessie's "backstory" provides one of the film's most moving scenes. Like Woody, we learn that she was once loved and played with by a child—in this case, a little girl Andy's age. We're told her story over a new song written for the film by Randy Newman, "When She Loved Me" performed by Sarah McLachlan. "You see, through this rich, warm, overexposed flashback, that Jessie was loved and played with by this little girl, but this girl slowly grows up and forgets about her. At the song's end, she's given away to a Goodwill-type charity. The end shows Jessie watching her owner drive away. It just rips your heart out."

When Woody's arm is accidentally torn by Andy, his worst fear is realized: he is now officially damaged goods, and likely to be tossed into Andy's bin of forgotten toys. Jessie's story only underscores this theme of abandonment and displacement, which Lasseter believes is the equivalent of a human being's fear of mortality. Woody may find fame and adoration as part of a toy collection in a museum, but his life will be lived behind the glass walls of a display case, which means he will never be played with—or truly loved—again.

Along with Jessie, Woody's new friends include his faithful horse, Bullseye (a mute character envisioned by Lassester as the

Even toy cowgirls get the blues. Jessie (Joan Cusack) is just a doll to Woody when he arrives, but is crushed when he wants to go back home.

Why are the plastic soldiers marching to Woody's aid? Because Lasseter believes that being made a preserved collectible is a fate worse than death—to a toy.

equestrian equivalent of "a big, lovable puppy dog") and Stinky Pete the Prospector, voiced by *Frasier*'s Kelsey Grammer. "Stinky Pete is the Gabby Hayes-ish, crusty-old-miner comic relief of *Woody's Round-up*, but he's the most valuable collectible toy you can be, because he's still in his original box. That means he was never sold, and never played with. We animate him from within a box with a little cellophane window, which looks like an outhouse. He's pushed around by Bullseye, like old man Potter in his wheelchair in *It's a Wonderful Life*. He's a wise, grandfatherly figure. It's a funny, weird collection of characters."

Buzz Battles

The one remaining new toy character in *Toy Story 2* isn't part of the *Woody's Round-up* gang: Buzz Lightyear's arch-nemesis, the Evil Emperor Zurg (voiced by Andrew Stanton who contributed to the original story and co-wrote the screenplay for *Toy Story*). Zurg makes two brief appearances in the film, one of which occurs in the movie's spectacular opening sequence, set in outer space. Lasseter politely declines to discuss details of the film's prologue, as he wants moviegoers to be surprised by what they see. However, he cautions theater patrons—especially SF fans—"not to get stuck in a long popcorn line" before the movie starts, as "you don't want to miss the opening."

Lasseter is especially proud of the new human character that graces *Toy Story 2*, Al, voiced by *3rd Rock from the Sun*'s Wayne Knight (who most recently played Tantor the Elephant in Disney's *Tarzan*), whom the director praises as "a great ad-libber—he *became* this character.

"And Al is really a remarkable piece of technology," Lasseter enthuses, "one of the great technological advances in this movie. In terms of the humans, it was very important to us to maintain the same look and feel of the first film. We didn't want a bunch of realistic humans walking around. So they're caricatured, but the level of complexity, particularly in Al, is far greater than in *Toy Story*. A great deal of research that went into making 'Geri's Game' was applied to *Toy Story 2*.

"Al is the villain of the story in that he steals Woody," adds Lasseter. "Woody is the last piece he needs to complete his *Woody's Round-up* collection, then he's going to turn around and sell it to a Japanese toy museum in Tokyo for a ton of money. He puts Woody in a glass cage in a room filled with his other collectibles, in his penthouse apartment in the city. On the building's front door is a sign that reads 'NO CHILDREN ALLOWED.' It's definitely not a place for a toy that wants to be played with by a child."

Making a sequel to a highly successful film can be a nerve-wracking experience, especially when you directed the original. Is Lasseter worried about following in his own footsteps? "One of the neat things about *Toy Story 2* is that it works on many levels. The fans of *Toy Story* won't be disappointed, because it has even more of their favorite characters, and some great new ones as well. It's not a rehash of the original. Technically, it's really advanced. While it's still the world of *Toy Story*, there are some beautiful sequences in it that are just breathtaking. There's also a great deal of deep emotion in this film, which I think is going to surprise people."

Sure, *Toy Story 2* is a CGI event that once again raises the animation bar, but Lasseter adds that " there's also a great deal of deep emotion" in the film.

If John Lasseter is nervous about how *Toy Story 2* will be received by critics and the public, he doesn't show it. "I hope people really enjoy the movie," he says, fairly bursting with pride. "We work and work and tweak a film until it's something we can all watch again and again—that's sort of one of my filmmaking rules. The film's supervising animator, Glenn McQueen, said it best when he said, 'I feel like we're planning the greatest surprise party.' You just know that the people who see *Toy Story 2* are going to love it. Yet you have to sit patiently and wait for it all to happen. I've got to tell you, though, that we're as proud of this movie as anything we've ever done."

INSIDE SF TELEVISION

DIAL INTO THE NEW CHANNEL FROM STARLOG, THE MOST RESPECTED NAME IN GENRE PUBLISHING

Covering The Entire Spectrum!
Series! Specials! Made-for-TV Movies!
From Network, Syndication and Cable!

It's ALL-NEW television all the time! Explore the new worlds of science, fantasy & imagination with Sci-Fi TV.

Sci-Fi TV brings you the absolute best in science-fiction journalism—all the in-depth coverage and breathtaking photos you've come to expect in magazines published by Starlog Entertainment.

The X-Files • *Star Trek: Voyager* • *Xena: Warrior Princess* • *Buffy the Vampire Slayer* • *Stargate SG-1* • *First Wave* • *Earth: Final Conflict* • *Angel* • *Seven Days* • *Harsh Realm* • *Roswell* • *The Outer Limits* • *BeastMaster* • *Relic Hunter* • *Futurama* • *Batman Beyond* • *Farscape* • *The Lost World* • *Now & Again* • *Dark Angel* • *The Others* & many more!

Each 84-page, all-color issue features two episode guide gatefold posters.

Published Bimonthly.
One Year Subscription (6 Issues) $19.97
Foreign: $25.97

Sci-Fi TV

One Year Subscription (6 Issues) $19.97
Foreign: $25.97

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
Account No.

Card Expiration Date:_____ / _____ (Mo./Yr.)

Your Daytime Phone #: (_____)_____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

_____
Your Signature

❑YES! I want to subscribe to Sci-Fi TV!

Method of Payment:
❑ Cash ❑ Check
❑ Money Order
❑ Discover
❑ Master Card ❑ Visa
Credit cards may be used on orders over $10. Credit card orders may be faxed to 212-889-7933.

Total enclosed: $_____

Send cash, check or money order to:
STARLOG GROUP, INC.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.

The Galaxy Girl

The enterprising cast of *Galaxy Quest*: Sigourney Weaver, Alan Rickman, Tim Allen and Tony Shalhoub.

Sigourney Weaver returns to the science-fiction universe. As a blonde.

She's taller than you might expect, and surprisingly forthright, greeting the visitors to the *Galaxy Quest* set the minute she sees them. She sports for this role a blonde wig and a meticulously engineered, busty space outfit. This amuses Sigourney Weaver, who quickly calls attention to these new "developments," but she's also almost shyly proud, for once in her career, of being a blonde bimbo—or playing one, anyway.

"The fact that the movie is about struggling actors, unemployed actors, has-been actors, is all very touching," the actress says, "and it allowed me to get into what *might* have happened if I had come out here—and been a big, buxom blonde. That's one of the main things that drew me to it, rather than it being a science fiction film. It was really more the human story.

"Any time I see an actor, I'm so aware that it has so much to do with luck and timing and everything," Weaver says. "That's why I found Tawny's story so interesting. She was there at the right time [to star in the series], but then *nothing* happened."

Remember Gwen

In *Galaxy Quest*, directed by Dean Parisot, Weaver plays Gwen DeMarco, star of the cult favorite SF TV series *Galaxy Quest*. You remember it, don't you? It was the one that started around 1979, ran until the early '80s, then went off the air, but remained popular enough to generate its own "Questies" fandom (though, of course, the most intense among them prefer "Questarians"). DeMarco played Tawny Madison, blonde bombshell, whose role mostly consisted of repeating aloud everything the computer said, and looking sexy.

But like most of the other members of the cast—including Jason Nesmith (Tim Allen) and Sir Alexander Dane (Alan Rickman)—DeMarco became so identified with her role as Madison that she has had a hard time getting work ever since. SF conventions pay something, but mostly she has had to struggle. That is, until she and the rest of the *Galaxy Quest* cast are taken into space by friendly but desperate aliens, who firmly believe that the TV series told the simple truth—and that all these surprised actors really *are* the characters they played. The aliens have even built a working replica of the spaceship from the series, and the non-plussed actors are expected to use it in a battle with the space villain Sarris.

Or at least, this is the premise of the script by Robert Gordon and David Howard. It takes Weaver into space, which on the one hand is familiar—all those *ALIEN* movies—and yet unfamiliar, since her only voyages into space have been *as* Ripley. "It's very different playing a science fiction comedy, with the long waits and everything," she says. "I've done ensemble comedies, from the *Ghostbusters* days. I'm like Alan [Rickman]; I would rather be in a comedy. Everything is such a joy, but they're difficult to do."

Choosing this role was "a hard decision," she admits. "I did a very solid film last fall called *A Map of the World*. I think that's my best work, and the film is remarkable. Then I

Tawny Madison proves conclusively that space is curved. And Weaver really appreciated the chance to essay this "big, buxom blonde."

By BILL WARREN

Weaver just couldn't say no to *Galaxy Quest*, a film comedy about a cast from an old SF TV series who are swept up in *real* outer space drama.

Gwen DeMarco, the actress behind Madison, was a Weaver to Especially thanks to alien intervention, she learns to value herself.

"It allowed me to get into what might have happened if I had come out here—and been a big, buxom blonde."

did *Company Man*, this ridiculous comedy about the CIA in Cuba with Doug McGrath and John Turturro. Then suddenly *Galaxy Quest* came up.

"I actually thought it was a *bad* idea for me to do this, but I was drawn to it. First of all, I love Tim Allen, I love Alan Rickman and I loved the script. And I thought, 'Well, I don't know if it's appropriate for me to play this part, but I'm really drawn to her, because I've never played anyone like her.' " But then the actress decided, "It would be really nice to play someone who's this what-you-see-is-what-you-get. There's no inner turmoil. She's there, she loves Jason and these guys, she's like their camp counselor. She's not secure, but she keeps trying to *be* secure. It's the one part I've ever played where I never end up doing what I want to do."

Madison Venue

Weaver has clearly given the role of DeMarco/Madison a great deal of thought, including filling in a background for her character that involves some elements of Weaver's own experiences. Not that Weaver ever did a stint as a Vegas showgirl, as she imagines Gwen did. "She's pretty, she's one of those people who won local beauty contests. I think of her as a very natural beauty, and I think of these"—she gestures to her now-ample cleavage—"as real. She's very pleasant, and very good-hearted. After she came to LA, she probably started to take some intense acting classes, and kept up her dance work.

"I gave her some of my background. She had a call-back for a Woody Allen film, but her manager said, '*Galaxy Quest* is a series. This is going to put you on the map, so don't even *think* about the Woody Allen film.' That was her crossroads," Weaver explains, and adds that she herself was originally offered a large role in Allen's great *Annie Hall*, but turned it down. "It was the part of the girl at the beach who doesn't have a sense of humor, and it was like a three-week thing. I turned it down because I was doing an actor's showcase, so he offered me one of the people at the party. My line was a famous one from a [Roy] Lichtenstein painting of a woman drowning. 'I would rather die than ask Brad for help.' "

Around the same time, she took a role on the short-lived soap opera *Somerset*. "I took the soap," she says, "because I didn't have any money. It was weird—I still haven't worked with Woody Allen, except as another actor. I turned out fine, but I figured Gwen probably looks back at her own choice and wonders, 'What if...? What if I had taken that part? What if I had caught on in some artistic way? What if I could have really been someone, and not just what I look like?'

"She did [the *Galaxy Quest* TV show], and it was great for what it was, but she was totally the sex object in it. I think it has been especially hard for her as a woman who has evolved, who has had this on-and-off relationship with Jason. It's hard for her to have a new vision of herself because she was once so un-empowered. She has been limited by her training, and a lot of energy has gone elsewhere—she teaches yoga and things like that. For me," Weaver adds, "it's like a mask class, where it takes over. The physical stuff, I can do that, but with my nails and my hair—it just comes out differently.

"Gwen is a little embarrassed by Tawny, but she's really a good person; she's funny and wry. She doesn't want to be in space, and it does take her by surprise. All of them are kind of losers, and to be given this kind of acknowledgment, even by creatures from outer space, actually does something almost medically to them. Since Jason will never tell them we are actors, we have to come through for them. She does many things in her own way—I mean, it's *not* Ripley at all—and she comes out feeling that she has been taken seriously for the first time. And she takes herself seriously, which was maybe the problem in the first place. I love her, I admire her, she's self-sufficient, she creates order in her life."

Another problem is Gwen's erratic relationship with her co-star Nesmith, who played *Galaxy Quest* Commander Peter Quincy Taggart. "He's one of these guys who doesn't want to settle down," Weaver explains. "He's kind of

Just your fine, well-oiled military crew—not. But Weaver admits playing part of a TV series cast "where the actors bicker with each other" was actually quite fun.

a kid, he loves the adoration [of the fans] and does not want to have a serious commitment where I'm actually going to call him on some of his stuff.

"There are moments during the film, such as on the planet, where he'll say something like, 'Well, if you had been more supportive, you could have held onto me.' And I say, 'What do you *mean*, I could have held onto you?' Alex says, 'You're really going to do this *here*?'—while we're trying to roll this beryllium sphere up a hill. We're like an old married couple. I love all the relationships, where the actors bicker with each other."

From the ridiculous to the sublime. Before Weaver became a questing space beauty, she had some serious scraps with xenomorphic beasties in four *ALIEN* films.

Weaver liked the *Galaxy Quest* premise and the way it paid off, particularly because the story was about actors. "It's about people who [think of themselves as] losers with really no sense of self-worth. You get put into this situation with absolutely no idea how to handle it, and yet there are these other people who think of us as gods. If I understand Dean's vision correctly, and the vision of the writers, it's almost like a *Wizard of Oz* thing, where we each get what we need from this experience, where we come out fulfilled. It's not about the two media. Dean has been very careful that it doesn't get into gags and jokes; it's all about the *characters*."

When *ALIEN* had its "re-premiere," Weaver turned up at the Egyptian Theater on Hollywood Boulevard in her blonde *Galaxy Quest* wig, which took some reporters aback, but she was determined to make an appearance. She has never forgotten what that film did for her career. "It was so great to see it on a big screen, which I hadn't done since it first came out. I used to wander around these magnificent sets thinking, 'This is so cool. They built this just for us! We don't have to pretend anything!'—not realizing for a second that of course it was all for the movie. That character was my introduction to films.

"I was able to watch *ALIEN* pretty objectively, just for the beauty of it. It was such a beautifully shot film, and all the actors were so great. That was a real character piece, too. I would love it if there was some sort of series where you could see *ALIEN*, then *ALIENS*, then *ALIEN*^{3}, then *ALIEN Resurrection*. For me, it would be very interesting—10 years, then five years, then seven years."

"It's the one part I've ever played where I never end up doing what I want to do."

The initial Ripley action figure hardly resembled Sigourney Weaver, because she did not give them permission to use her image. "So they did this thing with blue eyes," she says with a laugh, "so they didn't have to worry about me. But yeah, it was nice to see a little doll of me. I would love to be a doll like this"—she gestures at her *Galaxy Quest* look—"a Tawny Madison doll would be *very* funny. You can rip her clothes, then put them back on." ★

All Galaxy Quest Photos: Murray Close/Trademark & Copyright 1999 DreamWorks LLC
ALIEN Resurrection Photo: Copyright 1997 20th Century Fox
Design & Layout: Rick Teng

VIEW TO A THRILL

On the set of *The World Is Not Enough*, there's plenty to spy.

All World Photos: Copyright 1999 Danjaq LLC & United Artists Pictures Corp. Design & Layout: Jim McLernon

By JOE NAZZARO

It's hard to believe on a cool spring afternoon in Pinewood Studios, just outside London, that the latest James Bond adventure is being shot. But as the soundstage's massive soundproof metal doors swing open, fantasy quickly replaces reality. A detailed nuclear testing chamber set dominates the view. Hanging from a gantry 15-20 feet overhead are star Pierce Brosnan and Denise Richards, who plays one of the film's two Bond women, Christmas Jones. Beneath them, an imposing hydraulic arm flails about, looking decidedly lethal.

Off to one side of the set, director Michael Apted observes the scene on a small color monitor and asks Brosnan and Richards to try the scene a bit differently. "This is a nuclear test site in Kazakstan," the director explains, "and the baddies have gotten away with stealing a bomb from out of there. They've set off an explosion to kill our hero and heroine. We've done a whole big explosion sequence down the main tunnel, and now explosions [will go off here]. Bond and Jones are going to get out through a vent in the roof and end up on the top of a mountain."

Apted also converses with special FX chief Chris Corbould over a particular shot. Another delay, as Corbould goes off to relay new instructions to his team. "When you look at the shot," explains the director, "it only has one 'moment' in it, and I wanted more than that. We're putting in a second explosion and some more flames in the foreground so the shot stays alive longer. Some of the explosions didn't actually go off, and it takes time to set it all up again."

Secret Scenarios

The World Is Not Enough is the 19th 007 adventure, the third with Brosnan playing the superspy. On this mission, Bond finds himself embroiled in an international power struggle, with the world's oil supply at stake. Sophie Marceau plays Elektra King, the daughter of a murdered oil magnate whom Bond is assigned to protect. Richards essays nuclear scientist Jones. Robert Carlyle is the doomed anarchist Renard, victim of a bullet

lodged in his skull that is cutting off his physical senses, especially to pain.

Returning characters include M (Dame Judi Dench), Moneypenny (Samantha Bond), Q (Desmond Llewelyn) and Robbie Coltrane (back as *GoldenEye*'s Valentin Zukovsky). John Cleese joins the Secret Service as Q's new assistant, R.

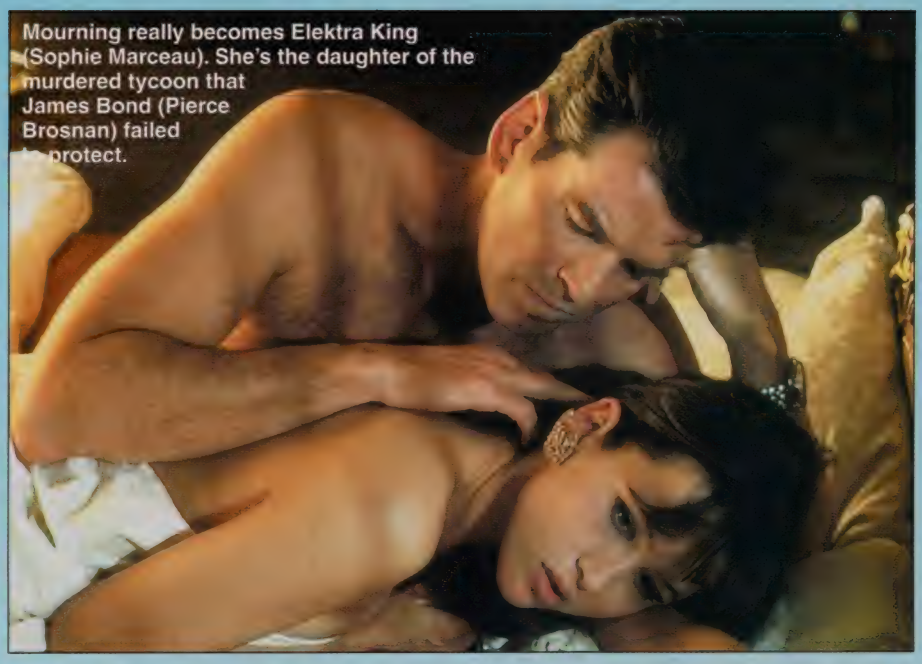
The World Is Not Enough is a major undertaking for Apted, whose work in the action genre has been somewhat limited. The veteran director of *Coal Miner's Daughter*, *Gorillas in the Mist* and *Gorky Park* admits being surprised when he was offered an 007 film, but that didn't stop him from accepting the challenge—despite a few nay-sayers who questioned his suitability for the job. "Some of them were very unpleasant about it, but you can't blame them, because it *is* a strange idea. What they didn't realize is there's a big support system behind [these films]. I could bring something new to it, and yet keep intact the stuff that people really like about Bond films."

Nonetheless, Apted concedes that there was a settling-in period initially, as he became accustomed to working within the Bond multiple-unit system. "I'm not sure that's ever resolved. It's always difficult when you have other people doing stuff for you. You've got to fit in their bits of film with what you've shot, but I got into the rhythm of the film very quickly. Before this, I did an HBO film called *Always Outnumbered*, and that was a 29-day shoot. This is a 100-plus-day shoot, but it's funny how easily you adapt to it."

As Corbould's team finishes setting up, the next stop is the editing suite, where editor Jim Clark is working on the ski sequence, in which Bond and King are pursued by assassins in para-gliders. "The scene was storyboarded by Michael and the storyboard artist," says Clark, "and then I scanned the storyboards into the computer and cut the sequence as a rough thing. Then, after the second unit did all the doubles for Bond and Elektra, I stuck them all in, replacing the storyboards where I could."

Clark calls up the sequence, which is accompanied by a "temp track" consisting of *Flight of the Valkyries* as well as the now-familiar Bond theme music. "All the long shots are done by Vic Armstrong. The traveling shots are by [third unit director] Arthur Wooster, and the singles of the principals are done by Michael. Fortunately, Sophie could ski, although Pierce couldn't.

"They're going to put in an oil pipeline with CGI," Clark continues, "so there are still FX to be done. We have to do a model shot of the para-gliders coming out. It will be about half [its present] length when it's finalized. The first time through, I followed the storyboards and put everything in, but it's clearly going to be too long. It also needs to be faster in tempo once the flying machines get involved. The earlier part where they're skiing is very romantic, however, so we'll have much more romantic music there. I think the final version is going to be a very good sequence."



Mourning really becomes Elektra King (Sophie Marceau). She's the daughter of the murdered tycoon that James Bond (Pierce Brosnan) failed to protect.

Acclaimed director Michael Apted gains his license to kill at the helm of the latest 007 film, *The World Is Not Enough*.

Apparently no relation to Indiana, Dr. Christmas Jones (*Starship Troopers*' Denise Richards) is the other Bond girl—a nuclear weapons expert.

The next stop is the office of Michael Wilson, who, with Barbara Broccoli, is producing *The World Is Not Enough*. Wilson has been part of the Bond family since 1972, and is fiercely loyal to the group that has been assembled over the years. "We've always got a few new people, but it's true, we do have a 'Bond family,' and many of the people who are HODs [heads of department] now were working as assistants before. They all contribute and come up with ideas, because they're all trying to make it better."

Bonded Talents

That doesn't mean the producer hasn't been keen on bringing in some new faces. "Because we have Michael [Apted], we went for good actors who were right for the parts. And we were able to get them because they wanted to work with Michael, so while it's a Bond film, if you have an action director, you may not have the chance to cast it as well. Sophie is a very experienced French actress, and in this film, she's fantastic."

As for Carlyle, Wilson admits that the actor was a potentially tough sell to MGM, but one that has paid off for this film. "In America, he's known for *The Full Monty*, so how could he be a Bond villain? But then you see *Cracker*. That was foremost in our minds, but we still had to sell the studio on him. Every time you make a film, you have to face a new group of studio executives, who have to make a point about their *raisson d'etre* for being there, so they're always second-guessing you."

Also on the list of Bond newcomers is Cleese, as Q's new assistant. "Desmond has

been at us for a while to get a replacement," Wilson explains, "so we thought that would be the idea—that in the fullness of time, John would become the new Q."

That doesn't mean Llewelyn is ready to pack up his gadgets and retire. Far from it. "It's very enjoyable," enthuses Llewelyn. "I wish I would do more, but then somebody said, 'You know, that's the reason for your great success in the Bond films—that you have such a short appearance that people haven't got time to get bored with you.' " The actor hopes, however, that moviegoers won't get bored with him any time soon. "As I've said, I'll go on until either the producers don't want me, or the Almighty does!"

Back on the soundstage, Corbould's team have finished setting up. An FX man blasts a cloud of atmospheric smoke into the air, where a fan blows it into the chamber's center. Nearby, a group of firemen have extended hoses, just in case something should go wrong. All mobile phones on the set are shut off, so as not to accidentally set off the explosive charges. "OK, chaps, we're just charging the hose!" warns one fireman. Wilson arrives on set, along with his wife and a few VIP visitors. A few feet away, a phone rings, prompting cries of alarm and a *very* firm warning from the assistant director.

Richards is called to the set, wearing a blue sweatshirt and black trousers. She pulls off the sweatshirt, revealing a grey tube top and a makeup artist daubs perspiration on her arms and shoulders. *The World Is Not Enough* marks a notable career step for Richards, who has already made a major impact in *Starship Troopers* and *Wild Things*. "My character's name is Christmas Jones," explains Richards, "and I play a nuclear weapons expert. At my introduction, I think Bond is the villain. I eventually realize that he's not, so I help him save the world."

Working on the full-sized Bond sets is much easier for the actors who have something to react to, as opposed to, say, shooting in front of a blue screen on *Starship Troopers*. "It does make a difference," says Richards, "because you have it there. Doing *Troopers*, I had no idea what those bugs were going to look like. We saw a test of what they looked like on film, but you can't imagine once everything is put there. It's really hard to have the director say, 'OK, now this is going to...' Everyone has a different vision, so to actually see what's going on makes it much easier."

As a Bond girl in *The World Is Not Enough*, Richards hopes she'll be continuing the tradition of her predecessors, but putting her own stamp on the character. "It's good to just bring your own thing to it instead of trying to copy something. You don't want to do the clichéd thing, but I'm sure they will compare us, one way or another."

Meanwhile, Apted is ready to shoot. Richards is joined by Brosnan, who's wearing blue coveralls, and the actors take their places on the precarious-looking gantry. "Everybody not working on this shot, please

Once again, 007 hits the slopes. And as always, hitmen on skis aren't far behind.

And why is it every time 007 sees a speedboat he feels the need to borrow it?

leave the set!" announces the first assistant director. The command is a sensible one—with all the pyrotechnics involved, there's a lot of potential for danger, no matter how carefully everything has been planned.

Wilson peels himself away from his group to point out some of the attributes of production designer Peter Lamont's set. "It's amazing, isn't it?" he enthuses. "We went to Russia on *GoldenEye*, so we were able to see some of the big screws."

From the set, another announcement: "Watch your ears, folks; a couple of bangs." The understatement of the day, followed by a deafening thunderclap of an explosion. The firemen rush in to put out the fires, and Apted watches the shot in playback. It looks good, but the director decides to do another, with even more flames in the foreground.

Best Dressings

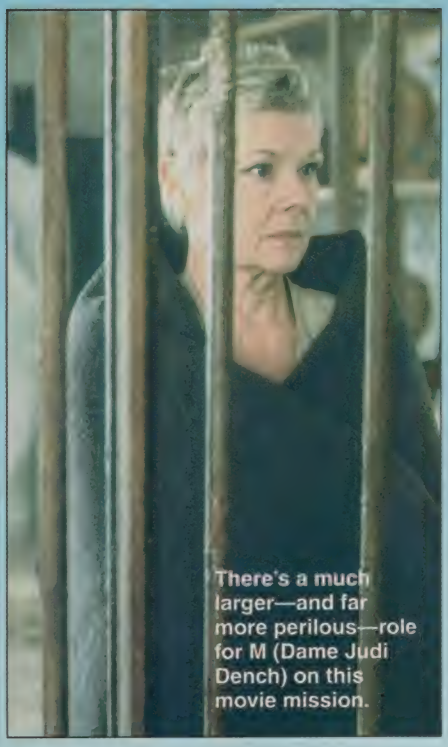
The World Is Not Enough is Bond number nine for Corbould, but the special FX supervisor insists they never get easier. "Each consecutive Bond has had different challenges. *Tomorrow Never Dies* was very... floor-intensive is probably the best way of putting it. There was a huge amount of floor FX. On this particular film, we have a large amount of workshop fabrication going on and huge rigs that we're making. In the paddock tank, we have a massive crane and helicopters, and it's a more mechanical film, as opposed to the bangs and bullet hits of *Tomorrow Never Dies*. We have whole sections of submarine twisting through 90 degrees and then dropping into water."

Case in point: the equipment Corbould's team built for the nuclear test chamber, which is being used today. "Hydraulics, pneumatics, right across that spectrum. You're probably not aware of it, but those big doors on the set are all hydraulically operated. They're in four-segment pieces, and there are seven or eight doors in there that we had to build from scratch—steel structures with hydraulic rams all synched in so they work together. That's one aspect of the set people probably don't realize was done for real. You wouldn't want to be caught in between those doors."

Corbould's crew is only responsible for a certain amount of the film's FX work. Another aspect is being handled by Oscar-winning miniature FX supervisor John Richardson, whose office is just a few minutes' walk from the 007 Stage. Richardson's team is responsible for a number of models of varying size, from a quarter-scale MI6 building, to the oil pipeline that provides part of the film's backdrop, to a 45-foot submarine. "We have had a number of meetings and discussions," says Richardson, "and there are practical, financial or safety reasons for doing things with models. Some of them, you read the script and it's very obvious—you've got a submarine underwater and it turns on one end. You're not going to get a real submarine to do that, so it's going to have to be a model.

"Pipelines feature heavily in the picture—that's what the movie is all about. Long pipelines don't exist anywhere that look anything like what we needed them to, with scenery in the background. To build one full-size is obviously prohibitively expensive, so they come to me and say, 'What can you do?' and I then go around and look at various locations and try and formulate ideas."

Wardrobe is costume designer Lindy Hemming's responsibility. "I don't think they're written as heightened as they used to be," notes Hemming, "but Denise is a good example in this film. She's a nuclear scientist—you mustn't make her look overly sexy. We wanted to get that feeling of young, active, sporty girls that you see on university campuses, but at the same time, she has a fabulous figure; she's much prettier than you would imagine a nuclear scientist would be. So with all the choices of vest, you're going to make an inch shorter than they would be in the shop, and half an inch tighter. That's the edge you're on, but on the other hand, she wouldn't be wearing a bikini!"



There's a much larger—and far more perilous—role for M (Dame Judi Dench) on this movie mission.

Selected Photos: Keith Hamshere

Creating a similarly subtle look for Bond and King turned out to be equally challenging. "It has been a long, conversational journey about Elektra. You don't want to make her into an unsympathetic, nasty, rich girl, apart from the fact that Sophie is really beautiful anyway, but you want to make her interesting, likable and have layers of texture to her character. We talked to her and to Michael Apted, and invented a life and an interest, which is that she feels for her dead mother, who came from somewhere like Turkey, so in all her costumes, we started to put in a little bit of ethnicity and sparkle. Pierce has a new look on this film, because he has changed body shape; he looks stronger and more wiry, but not big. He's slim and lithe rather than bulkier, and his suits are a little bit more trendy. His silhouette is lean and a bit more pantherish, and he has a different hair style, which is shorter, and I think he looks good."

Fall Guys

Back on the soundstage, the crew continues to set up for another take, and there's time for a tour of the paddock tank on the other side of Pinewood, where second unit director Armstrong will be shooting scenes. The paddock tank has been converted into a dazzling aggregation of raised walkways and platforms, based on a real-life location constructed above the waters of the Caspian Sea. This set represents a caviar factory owned by 007's friendly enemy Zukovsky. Crew members are setting up for the night shoot, which will include some very large buzzsaws and an untimely end to Bond's brand-new BMW. Armstrong is in charge of the film's action set pieces, including the ski sequence, the submarine battle and a boat chase down the Thames.

Armstrong is surprisingly low-key about his work on the film, considering some of the obvious dangers involved. The most hair-raising moment so far? "Probably the ski sequence, because every day, we're flying in a helicopter in areas that you have to be ready to move out of at a second's notice if you get an avalanche warning. I did some of the free skiing at the beginning, after they jumped out of the helicopter. I had to put the doubles out on a slope, with a helicopter with a camera in it flying out there. I'm with the one dropping the skiers off, giving them their last instructions. I was looking out and the blades were not far from the edge. The skiers jump out and hang by their toenails while we back off and they're nearly vertical, and you're thinking, 'A gust of wind and we're history!' That's the toughest part, just getting the shots.

"The shots themselves are all so thought out, organized and rigged that you tend to think of them as just another dialogue sequence. It has all been planned and if something goes wrong, it's purely bad luck. It's like crashing your car on the motorway; it's just something that happens."

Back on the 007 Stage, Apted gets ready to shoot Brosnan and Richards, who have returned to their gantry. The day may be moving slowly, but what ultimately counts is the finished product. There are still several months of shooting and post-production to be done, but Apted is glad that he accepted the challenge. "God knows, if you asked me this at Christmas," he chuckles, "when I've been creamed and crucified, but right now, I'm thrilled. I'm having a good time. It's an interesting group of people, and so far, the film is going all right.

"All I can say is I look forward to going to work in the morning. I'm not waking up thinking, 'What nightmare is it today?' which has happened many times in the past. People seem to want to make things work, and there are no bad vibes on the set, no egos fighting against each other. People are here to do as good a job as they can, and Pierce is professional, respectful of other people and sets a good tone. From a director's point-of-view, if your leading actor is a dickhead, you've had it, because other people become dickheads really fast."

Back from *GoldenEye*, Russia's Valentin Zukovsky (Robbie Coltrane) is the very friendliest of Bond's enemies.

Brosnan returns for his third 007 adventure. And this time, he'll be shaken, not stirred, by vengeful villains.

Renard (Robert Carlyle) is a terrorist with death on the brain. A bullet lodged there is slowly killing him.

Explore the History of Science Fiction in

STARLOG

Order now while issues last!

Note: All issues include numerous articles & interviews. Only a few are listed for each entry.

#2 Gene Roddenberry. *Space: 1999* EP Guide. *Logan's Run. War of the Worlds.* $50.

#3 *Space: 1999* EP Guide. Nichelle Nichols. George Takei. DeForest Kelley. $35.

#4 3-D SF Movie Guide. Richard Anderson. *Outer Limits* EP Guide. $50.

#5 3-D film history. *UFO* & *Space: 1999* EP Guides. $15.

#6 Robert Heinlein on *Destination Moon.* Animated *Trek.* $25.

#7 *Star Wars. Rocketship X-M. Space: 1999 Eagle* blueprints. Robby. $35.

#8 Harlan Ellison. *Star Wars. The Fly.* $25.

#10 George Pal. Ray Harryhausen. Isaac Asimov. $20.

#11 *CE3K. Prisoner* EP Guide. *Incredible Shrinking Man.* Rick Baker. $20.

#12 Roddenberry. Doug Trumbull. Steven Spielberg. Dick Smith. *CE3K.* $10.

#13 David Prowse. Pal. *Logan's Run* EP Guide. $5.

#14 *Project UFO.* Jim Danforth. *Saturday Night Live Trek.* $5.

#15 *Twilight Zone* EP Guide. *Galactica.* Richard Donner. *This Island Earth.* $5.

#16 Phil Kaufman. *Fantastic Voyage. Invaders* EP Guide. $5.

#17 Spielberg. Roddenberry. Joe Haldeman. Ralph McQuarrie. $5.

#18 *Empire.* Joe Dante. Dirk Benedict. Richard Hatch. $5.

#19 Roger Corman. Gil Gerard. *Star Wars. CE3K* FX. $5.

#20 Pam Dawber. Kirk Alyn. *Buck Rogers. Superman.* $5.

#21 Mark Hamill. *Lost in Space* EP Guide. *Buck Rogers.* $5.

#22 Special FX careers. Lorne Greene. Veronica Cartwright. *ALIEN.* $5.

#23 Dan O'Bannon. Prowse. *Dr. Who. The Day the Earth Stood Still. ALIEN.* $5.

#24 STARLOG's 3rd Anniversary. William Shatner. Leonard Nimoy. $6.

#25 Ray Bradbury. *ST:TMP. Thing.* $5.

#26 *ALIEN.* Ridley Scott. H.R. Giger. Gerry Anderson. $5.

#27 *Galactica* EP Guide. *ST: TMP. ALIEN* FX. Nick Meyer. $5.

#28 Lou Ferrigno. *Wonder Woman* EP Guide. $5.

#29 Erin Gray. Buster Crabbe. $5.

#30 Robert Wise. *Chekov's Enterprise. Questor Tapes.* Stuntwomen. $15.

#31 *Empire. 20,000 Leagues Under the Sea. Chekov's Enterprise 2.* $5.

#32 Sound FX LP. *Buck Rogers* & *Trek* designs. *Chekov's Enterprise 3.* $6.

#33 *Voyage* EP Guide. Ellison reviews *Trek.* $5.

#34 Tom Baker. Irv Kershner on *Empire. Martian Chronicles. Buck Rogers.* $15.

#35 Billy Dee Williams. *Empire* & *Voyage* FX. $5.

#36 4th Anniversary. Nichols. Prowse. Glen Larson. Yvette Mimieux. $6.

#37 Harrison Ford. Terry Dicks. *First Men in the Moon.* $5.

#38 *CE3K. Buck Rogers* EP Guide. Kelley. $5.

#39 *Buck Rogers.* Tom Corbett. Erin Gray. Fred Freiberger. $5.

#40 Hamill. Gerard. Roddenberry. Jane Seymour. Freiberger 2. *Empire* FX. $5.

#41 Sam Jones. John Carpenter. $5.

#42 Robert Conrad. Mark Lenard. *Dr. Who. Childhood's End.* $6.

#43 *Altered States* FX. David Cronenberg. *Hulk* EP Guide. $5.

#44 *Altered States.* Bob Balaban. $5.

#45 Peter Hyams. Thom Christopher. *Escape from NY.* $5.

#46 Harry Hamlin. *Superman II. Greatest American Hero.* $5.

#47 Takei. Sarah Douglas. Doug Adams. *Outland.* $5.

#48 5th Anniversary. Bill Mumy. Ford. George Lucas. Carpenter. $6.

#49 Kurt Russell. Adrienne Barbeau. Lucas 2. Takei. 007 FX. *Raiders.* $15.

#50 Lucas 3. Spielberg. Sean Connery. Lawrence Kasdan. Ray Walston. *Heavy Metal.* $100.

#51 Kasdan 2. Shatner. Harryhausen. Roddenberry. Jerry Goldsmith. $5.

#52 *Blade Runner.* Shatner. $5.

#53 Bradbury. Patrick Macnee. *Blade Runner.* $5.

#54 3-D Issue. Bob Culp. Connie Selleca. Terry Gilliam. Leslie Nielsen. *Raiders* FX. *Trek* bloopers. $5.

#55 *Quest for Fire.* Philip K. Dick. Ed Bishop. Culp 2. Trumbull. *Trek* bloopers 2. $5.

#56 *Zardoz. Triffids. Trek* bloopers 3. $5.

#57 *Lost in Space* Robot. *Conan.* Caroline Munro. Ron Cobb. $10.

#58 *Blade Runner. The Thing.* Syd Mead. *Trek* bloopers. $5.

#59 *The Thing.* Arnold Schwarzenegger. Kirstie Alley. Merritt Butrick. $75.

#60 6th Anniversary. *Star Trek II.* Carpenter. Scott. *TRON.* $6.

#61. *Trek II* 2. Walter Koenig. Sean Young. *Road Warrior.* $15.

#62 Ricardo Montalban. Koenig 2. James Doohan. Ken Tobey. *Dr. Who.* $5.

#63 Spielberg. Nimoy. Russell. Rutger Hauer. James Horner. $25.

#64 David Warner. Peter Barton. *Dr. Who.* $150. Rare.

#65 Arthur C. Clarke. Hamill. *E.T.* FX. *Dark Crystal.* $5.

#66 *Dark Crystal.* Frank Herbert. Frank Marshall. $5.

#67 *TRON.* "Man Who Killed Spock." *Trek II* FX. $5.

#68 007. Harve Bennett. Richard Maibaum. $5.

#69 Anthony Daniels. Tom Mankiewicz. *Jedi.* $5.

#70 *Man from U.N.C.L.E.* Debbie Harry. Chris Lee. John Badham. $5.

#71 Carrie Fisher. Judson Scott. Dan O'Bannon. *V.* $5.

#72 7th Anniversary. Bradbury. Hamill. Shatner. Roger Moore. June Lockhart. $6.

#73 Cliff Robertson. Robert Vaughn. Roy Scheider. Jason Robards. Hamill 2. $5.

#74 Molly Ringwald. Michael Ironside. Malcolm McDowell. Lorenzo Semple. $5.

#75 Nancy Allen. John Lithgow. George Lazenby. McQuarrie. Semple 2. $5.

#76 Buster Crabbe. Sybil Danning. $6.

#77 Phil Kaufman. Chuck Yeager. Tom Baker. Trumbull. $5.

#78 Ferrigno. Meyer. Clarke. Trumbull 2. Scott Glenn. Lance Henriksen. $5.

#79 Dennis Quaid. Kershner. Jon Pertwee. David Hasselhoff. $5.

#80 Billy Dee Williams. Anthony Ainley. *Jedi* FX 1. $5.

#81 Alan Dean Foster. Fred Ward. Veronica Cartwright. *Greystoke. Buckaroo Banzai.* $5.

#82 Schwarzenegger. Max von Sydow. Chris Lloyd. Faye Grant. *Dr. Who. Jedi* FX 2. $4.

#83 Kate Capshaw. Robin Curtis. Fritz Leiber. Marshall. *Dr. Who. V.* $10.

#84 8th Anniversary. Nimoy. Frank Oz. Chris Lambert. Marc Singer. *B. Banzai. Jedi* FX 3. $6.

#85 Jim Henson. Jeff Goldblum. Bob Zemeckis. Ivan Reitman. Dante. $5.

#86 Peter Weller. John Sayles. Chris Columbus. Rick Moranis. Lenard. *Jedi* FX 4. $100.

#87 *Ghostbusters* FX. Kelley. Prowse. David Lynch. *2010. Blade Runner.* $5.

#88 *Terminator.* Schwarzenegger. Kelley 2. Keir Dullea. *V. Dune. Gremlins.* $6.

#89 Jane Badler. Helen Slater. Patrick Troughton. Jim Cameron. Irish McCalla. *Starman. Buckaroo Banzai.* $5.

#90 Scheider. Karen Allen. Ironside. Dean Stockwell. $200. Rare.

#91 Koenig. Michael Crichton. *V. Dune. Terminator.* $10.

#92 Carpenter. Tom Selleck. Gilliam. *Brazil. Barbarella.* $5.

#93 Donner. Lithgow. John Hurt. Robert Englund. Simon Jones. *Dr. Who. Jedi* FX 5. Monty Python. $10.

#94 Doohan. Sayles. William Katt. John Barry. Michelle Pfeiffer. *V. Jedi* FX 6. $5.

#95 Grace Jones. Matthew Broderick. Butrick. Hauer. *Mad Max III. Cocoon.* $5.

#96 9th Anniversary. Peter Cushing. Jonathan Harris. Tina Turner. John Cleese. Moore. *Jedi* FX 7. $6.

#97 Mel Gibson. Ron Howard. River Phoenix. Chris Walken. Donner. Glenn. *BTTF.* $10.

#98 Michael J. Fox. George Miller. Dante. Jennifer Beals. $5.

#99 Anthony Daniels. Zemeckis. "Cubby" Broccoli. *Mad Max.* $5.

#100 Lucas. Nimoy. Carpenter. Ellison. Harryhausen. Nichols. Matheson. Cushing. Roddenberry. Irwin Allen. $6.

#101 Ellison. Ridley Scott. Sting. Roddy McDowall. Macnee. Takei. Fred Ward. $5.

#102 Spielberg. Mel Blanc. Michael Douglas. Irwin Allen 2. Alley. Doug Adams. Peter Davison. $5.

#103 Daryl Hannah. Hauer. Rob Bottin. Elmer Bernstein. $5.

#104 Peter Mayhew. Stephen Collins. Ken Johnson. *V. Outer Limits.* $5.

#105 Lambert. Colin Baker. Jonathan Pryce. Grace Lee Whitney. *Planet of the Apes. V* EP Guide. Japanimation. $5.

#106 Nimoy. Tim Curry. Clancy Brown. Terry Nation. *ALIENS.* Japanimation. $5.

#107 Henson. Tom Cruise. Dicks. W.D. Richter. Jean M. Auel. *ALIENS.* $5.

#108 10th Anniversary. Roddenberry. Russell. Martin Landau. Chuck Jones. Michael Biehn. Rod Taylor. David Hedison. *BTTF. V.* $6.

#109 Sigourney Weaver. Henson. Carpenter. Takei. Ally Sheedy. Melanie Griffith. $5.

#110 Bradbury. Cameron. Cronenberg. Nimoy. Geena Davis. Bob Gale. $5.

#111 Columbus. Sarah Douglas. Nick Courtney. Martin Caidin. *Trek IV.* $10.

#113 Doohan. Robert Bloch. Rick Baker. *Little Shop of Horrors. Starman* TV. $50.

#114 Nimoy. Guy Williams. Robert Hays. Gareth Thomas. $100.

#116 Majel Barrett. Robin Curtis. Whitney. Paul Darrow. Nichols. *Dr. Who.* $75.

#117 Catherine Mary Stewart. Adam West. Frank Oz. Nation. Lenard. *Robocop.* $5.

#118 Shatner. Rod Taylor. Jeff Morrow. Michael Keating. D.C. Fontana. George RR Martin. $10.

#119 Takei. Kerwin Matthews. *Doc Savage.* $5.

#121 Reeve. Mel Brooks. Dante. Lithgow. Weller. Henriksen. Karen Allen. Jacqueline Pearce. $10.

#122 007 Film Salute. Martin Short. Duncan Regehr. *Robocop. Lost Boys. Snow White.* $75.

#123 Nancy Allen. Dolph Lundgren. Tim Dalton. *Robocop. ST:TNG.* $75.

#124 Burt Ward. Kevin McCarthy. Gary Lockwood. Courteney Cox. *ST:TNG.* $15.

#125 Bruce Dern. Gerry Anderson. Carpenter. Cameron. *Princess Bride.* $6.

#126 Marina Sirtis. Schwarzenegger. Macnee. Bill Paxton. Michael Praed. Robert Hays. Maureen O'Sullivan. *B&B.* $5.

#127 Lucas. Harryhausen. Davison. Kathleen Kennedy. Gates McFadden. *Robocop.* $50.

#128 John de Lancie. Ron Perlman. James Earl Jones. William Campbell. Weller. Darrow. Koenig. Prowse. Bradbury. $50.

#129 William Windom. Wil Wheaton. Robert Shayne. Michael Cavanaugh. *Starman. Robocop.* $75.

#130 Tim Burton. Denise Crosby. Jack Larson. Pertwee. Munro. *B&B.* $5.

#131 Jonathan Frakes. Hays. Geena Davis. Larson 2. *B&B. Robocop.* $5.

#132 12th Anniversary. Howard. Alan Young. Russ Tamblyn. Janet Leigh. Colin Baker. *Robocop. Roger Rabbit. Beetlejuice. ST:TNG* FX. $6.

#133 Bob Hoskins. C.J. Cherryh. Roy Dotrice. Patrick Culliton. Sirtis. Goldsmith. Badler. *R. Rabbit. V. B&B.* $10.

#134 Zemeckis. Crosby. Cherryh 2. James Caan. Ken Johnson. Sylvester McCoy. *Big.* $5.

#135 *R. Rabbit. B7.* Patrick McGoohan. Jerry Sohl. Marta Kristen. Van Williams. *Alien Nation.* $6.

#136 Mandy Patinkin. Jock Mahoney. Carpenter. Sohl 2. *Trek: Lost Generation.* $5.

#137 Marshall. *War of the Worlds.* $5.

#138 Michael Dorn. John Larroquette. Jean-Claude Van Damme. John Schuck. Lenard. Phyllis Coates. John Colicos. *R. Rabbit. B7.* $5.

#139 Patrick Stewart. Gareth Thomas. Landau. Coates 2. Nigel Kneale. *Phantom of the Opera.* $5.

#140 Bill Murray. Kneale 2. Wheaton. Rex Reason. Eric Stoltz. *B&B.* $5.

#141 Diana Muldaur. Jared Martin. Amanda Pays. Gilliam. Bennett. Kneale 3. $5.

#143 Perlman. Kelley. Robert Picardo. Tracy Tormé. *Indy. Batman.* SF costuming. $50.

#144 13th Anniversary. Shatner. Richard Chaves. Kim Basinger. Harry Harrison. *Roger Rabbit* FX 1. *Indy III. Batman.* $6.

#145 Tim Burton. John Rhys-Davies. William Gibson. Shatner 2. Dalton. Moranis. Cobb. *RR* FX 2. $6.

#146 Matt Frewer. Andre Norton. Phil Akin. Cesar Romero. Doohan. Takei. *Abyss. RR* FX 3. $10.

#147 Danny Elfman. Nimoy. John Varley. River Phoenix. Norton 2. Koenig. CD Barnes. *B7* EP Guide. *RR* FX 4. $10.

#148 Tony Jay. Julie Newmar. Chaves. Biehn. Warner. *RR* FX 5. *B7* EP G 2. $125.

#149 Yvonne Craig. Robert Lansing. *BTTF 2. RR* FX 6. $5.

#150 Ben Bova. Curt Siodmak. Dick. Nation. Zemeckis. Matheson. Cameron. Johnson. $5.

#151 Fox. Crosby. Matheson 2. Nichols. Jim Coburn. Gary Conway. Gary Graham. $5.

#152 Leslie Stevens. Gareth Hunt. Jay Acovone. *A. Nation. B&B.* "Real Indy." $5.

#153 Bradbury. Lee Meriwether. Scott Bakula. Edward Albert. *B&B. A. Nation.* $5.

#154 Ron Koslow. Sally Kellerman. *T. Recall. BTTF 3.* $5.

#155 Phil Farmer. Nancy Allen. Paul Winfield. Colm Meaney. Ironside. *Flatliners. BTTF 3.* $5.

#156 14th Anniversary. Schwarzenegger. Gale. Dorn. Nielsen. Dante. Farmer 2. *Starman* EP Guide. $6.

#157 Paul Verhoeven. Ronny Cox. Marshall. Weller. Walston. *Flatliners.* $5.

#158 Chris Lee. Kershner. Haldeman. *Darkman.* $5.

#159 Orson Scott Card. Nicolas Roeg. Michael Piller. Leiber. *Land of Giants* writers. $10.

#160 Whoopi Goldberg. Kim Hunter. GRR Martin. Eric Pierpoint. *Ghost. Flash. Giants* 2. $5.

#161 Jane Wyatt. Martin 2. Suzie Plakson. Liam Neeson. *Ghost. Robin of Sherwood.* $6.

#162 Stockwell. Patrick Swayze. LeVar Burton. Val Guest. Don Matheson. $6.

#163 Mumy. Guest 2. McFadden. *B&B. B7.* $6.

#164 Dan Aykroyd. John Agar. Richard Denning. Tim Burton. Jerome Bixby. *Alien Nation.* $6.

#165 Dick. *FX 2.* $6.

#166 *Robin Hood. Rocketeer.* Mark Ryan. *WWorlds* EP Guide. $6.

#167 Pertwee. Mary E. Mastrantonio. *Creature from Black Lagoon.* $6.

#168 15th Anniversary. *Terminator 2. Lost in Space.* Michael Moorcock. $7.

#169 Schwarzenegger. Roald Dahl. Alan Arkin. *Bill & Ted 2. Robocop 3. Dr. Who.* $7.

#170 Cameron. Keanu Reeves. Robert Patrick. *T2. BTTF. Dr. Who. Time Tunnel* writers. $7.

#171 Brent Spiner. Gilliam. Fred Saberhagen. *T2. Tunnel* writers 2. $50.

#172 Koenig. Brian Aldiss. *B7. B&B.* $6.

#173 Kelley. Frakes. Bakula. Teri Garr. *Alien Nation* EP Guide. $10.

#174 Stewart. Nimoy. Takei. Lambert. $6.

#175 Roddenberry Salute. Shatner. Dorn. Nichols. Macnee. *Star Wars.* $8.

#176 Anthony Hopkins. Doohan. Kim Cattrall. Wheaton. Jon Lovitz. Kathy Ireland. $7.

#177 Nick Meyer. Carpenter. *Tarzan.* $7.

#178 *Batman Returns. Honey, I Blew Up the Kid. Universal Soldier. Young Indy.* $7.

#179 Tim Thomerson. Robert Colbert. *B&B. ALIEN.* $8.

#180 16th Anniversary. Tim Burton. James Darren. Mariette Hartley. Henriksen. $7.

#181 Asimov tribute. Deanna Lund. Stuart Gordon. Lundgren. *Voyage* writers. $7.

#182 Lloyd Bridges. Van Damme. Roland Emmerich. *Voyage* writers 2. *B5.* $7.

#183 Danny DeVito.

Pfeiffer. Walken. Tim Powers. Chad Oliver. *Young Indy. Voyage* writers 3. $7.

#184 *Blade Runner* Salute. Scott. Stephen Donaldson. *Quantum Leap.* $7.

#185 *Highlander.* Old Indy. Zemeckis. Robert Sheckley. *Immortal 1.* $7.

#186 Stewart. Anne Francis. Adrian Paul. *DS9. Red Dwarf. Immortal 2.* $7.

#187 Rick Berman. Gordon Scott. Craig Charles. *DS9. Time Trax.* $7.

#188 Terry Farrell. Doug Adams. Chris Barrie. Andreas Katsulas. Bennett. $10.

#189 Dale Midkiff. Robert Patrick. *DS9.* $7.

#190 Armin Shimerman. Mark Goddard. Anne McCaffrey. Danny John-Jules. Daniel Davis. Koenig. $10.

#191 Rene Auberjonois. Lucas. *Jurassic Park.* $7.

#192 17th Anniversary. Spiner. Crichton. Frederik Pohl. $7.

#193 Schwarzenegger. Chris Lloyd. *Jurassic Park.* $7.

#194 Fay Wray. Brian Bonsall. *Jurassic Park.* $7.

#195 Piller. Praed. Ann Robinson. 25 best *Next Generation.* $7.

#196 Sylvester Stallone. Sirtis. Hatch. Richard Llewelyn. Alan Hunt. $7.

#197 Bruce Campbell. Wesley Snipes. Michael Whelan. Peter Davison. Jonathan Brandis. $50.

#198 Lockhart. James Bama. Ted Raimi. $7.

#199 Nana Visitor. McCoy. John Barry. John D'Aquino. *TekWar.* $7.

#200 200 Most Important People in SF. Gibson. Gale Ann Hurd. Tim Burton. Dante. Bova. Gilliam. $15.

#201 Chris Carter. Alexander Siddig. Colin Baker. *Red Dwarf. X-Files.* $7.

#202 David Duchovny. Mira Furlan. Stephanie Beacham. Ernie Hudson. *X-Files.* $7.

#203 Rod Serling. Ray Liotta. Jerry Doyle. $7.

#204 18th Anniversary. Claudia Christian. Julius Carry. Frakes. McFadden. $7.

#205 Michelle Forbes. Lionel Jeffries. Gerry Anderson. *The Mask.* $125. Rare.

#206 de Lancie. Peter Beagle. *Time Cop. Invaders* writers 1. $7.

#207 Avery Brooks. Van Damme. Moorcock. *Invaders* writers 2. $15.

#208 Michael O'Hare. *Ed Wood.* $7.

#209 *StarGate. Generations.* Helena Bonham Carter. Andrea Thompson. $7.

#210 West. Barrett. Nichols. Brown. Mario Van Peebles. *X-Files. MST3K.* $7.

#211 *Voyager.* Kevin Sorbo. Jerry Hardin. Kenneth Branagh. Debrah Farentino. Russell. Wise. $7.

#212 Kate Mulgrew. Shatner. Stewart. Bakula. Lambert. Geraint Wyn Davies. *X-Files* . $100.

#213 Gillian Anderson.

Bruce Boxleitner. Malcolm McDowell. CD Barnes. Robert D. McNeill. Jessica Steen. $7.

#214 Mumy. Roxann Dawson. Rebecca Gayheart. *Species. Outer Limits.* $7.

#215 Duchovny. Michael Gough. Donald Pleasence. Nigel Bennett. $7.

#216 19th Anniversary. Picardo. Bill Pullman. Richard Dean Anderson. Antonio Sabato Jr. $7.

#217 Chris O'Donnell. Marshall. Howard. Nimoy. Piller. William Alland. *Species.* $7.

#218 Jim Carrey. Stan Winston. Crosby. Kennedy. Alland 2. $7.

#219 Kevin Costner. Stephen Furst. Dorn. Nimoy. Alland 3. Writing *Lost in Space* 1. $7.

#220 Jennifer Hetrick. *Space: Above & Beyond. X-Files.* Writing *LiS* 2. $7.

#221 Chris Carter. de Lancie. Spiner. Barry Morse. *Toy Story.* $7.

#222 Lucy Lawless. Dwight Schultz. Garrett Wang. Cameron. Gilliam. Auberjonois. $7.

#223 Michael Hurst. Roy Thinnes. Verhoeven. Weller. Koenig. $7.

#224 Bruce Willis. Robin Williams. Kristen Cloke. Ford. Lithgow. $7.

#225 Mitch Pileggi. Michael Ansara. Thompson. *Hercules* FX. *MST3K. Sliders.* $7.

#226 Jason Carter. Sabrina Lloyd. Day in the *Trek. X-Files.* $7.

#227 Jennifer Lien. Nick Tate. Meaney. *Dr. Who. B5. X-Files.* $7.

#228 20th Anniversary. Goldblum. O'Bannon. Mulgrew. John Frankenheimer. John Phillip Law. *ID4.* $10.

#229 *ID4.* Ethan Phillips. Dina Meyer. Paxton. $7.

#230 Will Smith. Jeff Conaway. Van Peebles. *ID4.* $7.

#231 *Trek* 30th Salute. *Voyager* jam interview. Auberjonois. Shimerman. Writing *Buck Rogers* 1. $7.

#232 Russell. Dorn. Keaton. Emmerich. Ed Wasser. Writing *Buck* 2. $7.

#233 Gillian Anderson. Stewart. Frakes. Koenig. Tormé. $7.

#234 Peter Jurasik. Tim Burton. *Star Wars.* "Tribbles." $7.

#235 Neil Gaiman. French Stewart. Robert Trebor. Doyle. Carrey. Elfman. $7.

#236 *Star Wars* 20th Salute. Hamill. Daniels. Renee O'Connor. Alice Krige. $10.

#237 Lucas. Lawless. Cronenberg. Spiner. Andrew Robinson. *Highlander. Buffy. X-Files.* $7.

#238 Sorbo. Christian. Tim Russ. LeVar Burton. *Indy. Dr. Who.* $7.

#239 Michael Caine. Richard Biggs. Howard Gordon 1. Luc Besson. Hauer. *Xena* FX. *Sinbad. X-Files. Highlander. Spawn.* $7.

#240 21st Anniversary. Rhys-Davies. de Lancie. Winston. Gordon 2. *Men in Black. Contact. Star Wars.* $7.

#241 Jodie Foster. Rick Baker. Goldblum. Brown. *MiB. Contact.* $7.

#242 Will Smith. Barry Sonnenfeld. Ironside. *Event Horizon. Kull. Spawn. Star Wars.* $7.

#243 *Mimic. MiB.* Glen Larson. Robert Beltran. Aron Eisenberg. Erin Gray. Joseph LoDuca. Zemeckis. *V.* $7.

#244 Max Grodénchik. Casper Van Dien. Stewart. *Earth: Final Conflict. X-Files. MiB.*$7.

#245 *Starship Troopers.* Verhoeven. *X-Files. Hercules. Stargate SG-1.* $7.

#246 *Alien Resurrection. Tomorrow Never Dies.* Weaver. Ethan Hawke. Rare! $75.

#247 Jimmy Stewart. Pierce Brosnan. Winona Ryder. David McCallum. Leni Parker. Ted Raimi. Weaver. Visitor. Furlan. Perlman. Benedict. Ferrigno. $7.

#248 Jonathan Harris. William B. Davis. Von Flores. Costner. Steve Railsback. Rare! $75.

#249 Jeri Ryan. Tracy Scoggins. *Crusade. Lost in Space. SG-1.* $10.

#250 Duchovny. Berman. Bennett. Van Dien. Gary Oldman. *From the Earth to the Moon. Lost in Space. Deep Impact.* $7.

#251 Heather Graham. Matt LeBlanc. Hudson Leick. *X-Files. Deep Impact. SG-1.* $7.

#252 22nd Anniversary. Chris Carter. Nimoy. Boxleitner. Jerry O'Connell. Earl Holliman. *Mask of Zorro. Armageddon.* $8.

#253 Antonio Banderas. Ben Affleck. Dante. Kari Wuhrer. *B5.* $7.

#254 Uma Thurman. Kirsten Dunst. Catherine Zeta-Jones. Farrell. Pileggi. Steen. Rare. $100.

#255 Gillian Anderson. Marc Alaimo. Snipes. Sean Patrick Flanery. Hatch. Jefferson. *Galactica.* $7.

#256 Elizabeth Gracen. Matheson. *Antz. X-Files. 7 Days. Pleasantville.* $50.

#257 Robert Leeshock. Norman Lloyd. Stewart. Shatner. Carpenter. *B5.* $50.

#258 Justina Vail. Kevin (Ares) Smith. Russell. Frakes. Frewer. *A Bug's Life.* $7.

#259 Sirtis. Rick Baker. Nation. *B5. Batman Beyond.* $7.

#260 Bruce Campbell. Kevin Bacon. Lou Diamond Phillips. Piller. *EFC. Wonder Woman.* $7.

#261 Laurence Fishburne. Michael Easton. Phil Brown. Spiner. *Farscape.* Art of *Matrix.* $7.

#262 Samuel L. Jackson. Matt Groening. Carrie-Anne Moss. Reeves. Freddie Prinze Jr. Wachowskis. Bulloch. Franklin. *Matrix.* $75.

#263 Ewan McGregor. Nicole deBoer. Cronenberg. *Tarzan. Mummy. Matrix* FX. $35.

#264 23rd Anniversary. Gary Cole. Joe Pantoliano. Jude Law. Warren Stevens. Shimerman. *Tarzan. Matrix. Phantom Menace.* $7.

#265 Lucas. Mike Myers. Liam Neeson. Jake Lloyd. Van Damme. Siddig. Sonnenfeld. *Young Herc. Tarzan.* $10.

#266 Kelley tribute. McDiarmid. Will Smith. Kevin Kline. *Mystery Men. Iron Giant. Tarzan.* $7.

#267 Berman. Eric Idle. Branagh. Sebastian Spence. Geoffrey Rush. Shirley Eaton. Pernilla August. *Crusade.* $7.

#268 Chris Carter. Mulgrew. de Lancie. Darren. O'Connor. Oz. *Roswell. Iron Giant.* $9.

#269 Weaver. McNeill. Sorbo. Steve Reeves. Ray Park. Daniel Goddard. *Toy Story 2.* $9.

#270 Nimoy. Tim Allen. Natalie Portman. *Galaxy Quest.* $9.

#271 TBA. $9.

#272 TBA. $9.

#273 TBA. $9.

#274 TBA. $9.

#275 TBA. $9.

#276 STARLOG's 24th Anniversary. $9.

STARLOG BACK ISSUES!

Issue 2-8 & 10 are reprinted.
Some issues are in *very* short supply.
Issues not listed are sold out.

Postage & Handling: New York State residents add 8 1/4% sales tax. 1 magazine: add $2. Up to 5 five magazines: add $3. 6 or more magazines: add $5

Method of Payment:
❑Cash ❑Check ❑Money Order
❑ Discover ❑MasterCard ❑Visa

_ _ _ _ - _ _ _ _ - _ _ _ _ - _ _ _ _
Account No.

Card Expiration Date:___/___ (Mo./Yr.)

Your Daytime Phone #: (_____)_____

_____
Print Name As It Appears On Your Card

_____
Street

_____
City State Zip

Total enclosed: $_____

Please send me these **STARLOGS**.
Issue#____Price $____ Issue#____Price $ ____
Issue#____Price $____ Issue#____Price $ ____
Issue#____Price $____ Issue#____Price $ ____
Issue#____Price $____ Issue#____Price $ ____
Issue#____Price $____ Issue#____Price $ ____

Send cash, check or money order to:
STARLOG GROUP, Inc.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

Sure, Darrow cites comics great Jack Kirby as his inspiration for Big Guy, but he has a simpler motivation. "It's actually fun to draw this enormous robot."

By PAT JANKIEWICZ

MR. ROBO

Shy, bespectacled Geof Darrow knows plenty about robots. He designs them, gets them moving and most importantly, pits them against monsters, aliens and bad robots intent on trashing Earth. Darrow is not a scientist or an engineer, however—he's a comic book artist who takes his mechanical slants very seriously.

So seriously, in fact, that *Big Guy and Rusty*, his hulking military robot and pint-sized android sidekick superhero team are now flying onto Saturday mornings. And that's after the artist designed the machines that menaced humanity in *The Matrix*.

Robot Heroes

Big Guy and Rusty—written by frequent Darrow collaborator Frank Miller and published by Dark Horse Comics—seemed a natural choice for TV. "It's basically the story of a refrigerator and a little robot that fight monsters. The Big Guy looks to me like a big refrigerator—one of those big, enameled white and chrome coolers. That's what I thought while drawing him."

Darrow points to the King of Comics as an influence on his hero. "Jack Kirby inspired Big Guy's look," Darrow reveals, "while Rusty came from the Japanese robot cartoons, particularly Astro Boy. Of all the characters, my favorite is the Big Guy itself. It's actually fun to draw this enormous robot."

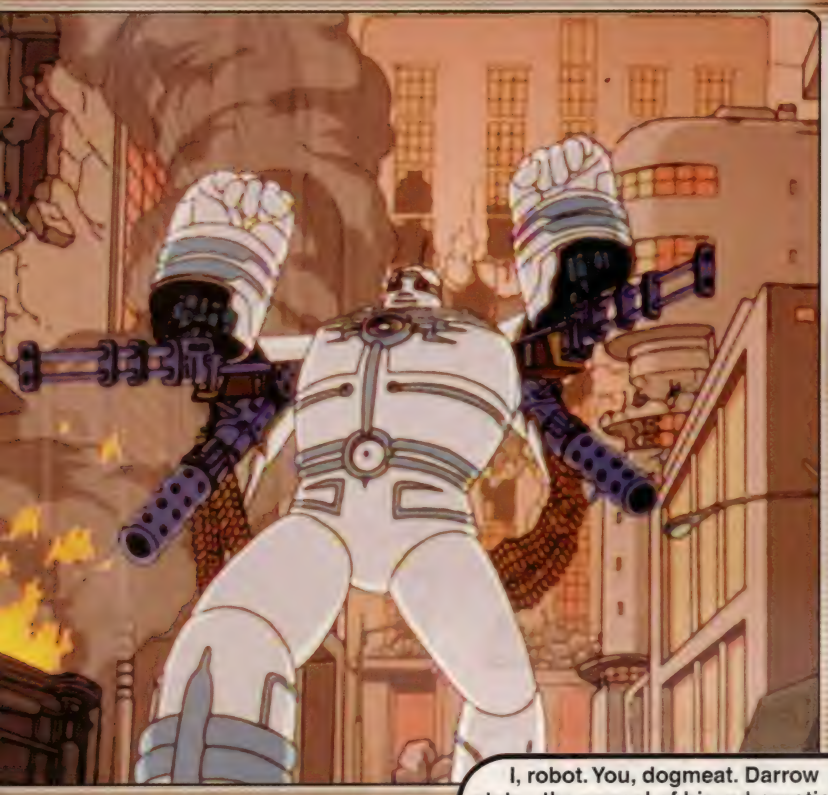
While the cartoon's nominal characters retain their look from the comic, other comic elements may not get transferred to the robotic TV adventures. "I'm not sure if they're adapting any of our books, I think they're doing all new stuff. The one we did where Big Guy fights a dinosaur in Tokyo would be a good one for them. It was supposed to be like a big, Japanese monster movie. Since the cartoon is done by Sony and they made *Godzilla*, I'll bet they *won't* be adapting that one. I don't think they want to see Japan getting destroyed and then saved by American characters. That was the joke of the thing.

"They had me do a few drawings of monsters that they're writing stories around," Darrow notes. "One of my monsters for the show looks like a floating old man's head with giant tentacles. I also did robots, centaurs and blob things."

The Iowa-born Darrow thinks the robot duo is perfectly suited for cartoons. "I designed the book to be animated. I used to work at Hanna-Barbera, designing characters for their shows in the early '80s. Basically, I did monsters and vehicles for *Super-Friends*. I also worked for Filmation, but I got fired because 'I couldn't get with the program,' " he chuckles. "I wasn't very good at Hanna-Barbera, either. I'm not very good now, but at least I'm consistent."

But focusing on action is what Darrow believes is the obvious appeal of his metal men. "It's the *violence* of them," he jokes. "They blow things up and beat up monsters. That's clearly their appeal; that's what it was for me. While drawing it, I got a kick out of shooting and blowing up monsters. Frank and I did *Big Guy and Rusty* because we always liked superhero comics and robots, so we thought it would be nice to do a robot superhero comic. I wanted the people reading it—and now the people watching it—to have fun. It's not pretentious."

Despite Darrow's interest in seeing Big Guy and Rusty make it to the screen, their cartoon career caught the illustrator fairly unaware. "I was told that Sony wanted to do it, and then the deal happened so quickly, I didn't have time to be surprised," he admits. "They made the right decision not to try and emulate my style exactly, because I don't think my style would animate that well. I don't really think it



I, robot. You, dogmeat. Darrow states the appeal of his cybernetic creations is "the *violence* of them."

When you monkey with genetics, you're bound to wind up with something like Jenny, *Big Guy and Rusty*'s talking primate, voiced by Kathy Kinney.

General Ermey) unde of mad mons robots, the b superior f

As robot mechanic Mack, *Blade Runner* vet M. Emmet Walsh may have figured it's easier to deal with machines when they *don't* look human.

Althoug after Astro Segall) is j hungry cy

OTO

Domo arigato, Geof Da work on Big Guy, Rust

resembles my art. I don't care about that; I just want it to be a good show. *Big Guy and Rusty* isn't as catchy a title as *Teenage Mutant Ninja Turtles*."

The animated series, which airs on Fox Kids, features a number of notable voices. Pamela Segall, the voice of Bobby on *King of the Hill,* speaks for Rusty. *The Drew Carey Show*'s Kathy Kinney plays Jenny, a talking monkey. *Blade Runner*'s M. Emmet Walsh is robotics mechanic Mack. R. Lee Ermey voices General Thorton. And there are others. "I know that Tom Hanks' brother Jim voices Dwayne Hunter, the man inside Big Guy. Rusty doesn't know that the Big Guy isn't really a robot. They're using a different voice for the Big Guy robot [Jonathan Cook]."

Before *Big Guy and Rusty*, Darrow and Miller teamed on the ultra-violent *Hard Boiled* and its follow-ups. Darrow's artwork, especially on *Hard Boiled*, is famous for densely packed panels. Something is going on in every corner, every frame brimming with detail. "That's just the way I do things. It was never a conscious attempt to say, 'I'm gonna do 10 gazillion things on every page.' It's just the way I see things," says Darrow. "To me, I see things as very dense."

Robot Monsters

While Darrow is happy about his cartoon creations, the artist was even more excited about his design work on *The Matrix*. "The Wachowski brothers, who directed it, are great—just wonderful guys. They're about to begin work on *Matrix 2* and *3*," relates Darrow, who will provide design concepts for these sequels, "to be filmed back-to-back" next fall in Australia.

The Matrix, of course, is the high-octane SF thriller chronicling the efforts of a rebel band fighting an insidious machine-controlled society in a virtual reality world (see STARLOG #262). It seemed a perfect vehicle for Darrow. "The Wachowskis looked for me—they had liked *Hard Boiled*. They literally had Warner Bros. track me down. Warners said, 'What do you want to hire this guy for? He lives in Europe [Paris]. Get somebody from around here.' The Wachowskis told them, 'We want Geof Darrow,' and they got me hired. They're the *only* guys working in movies who understand comic books, because they like them.

"Most guys making comic-book movies are condescending. Take the Batman movies, for example. One of the directors [Joel Schumacher] said, 'It's a comic book, so it should be funny.' They don't know them, they don't read them, so they don't get it. The

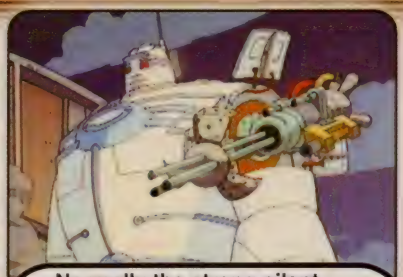
"*The Matrix* made *Star Wars* look pretty boring."

Wachowskis know them and love them, so when they make a comic-book movie, they make it *intelligently*. You can look at *The Matrix* on so many different levels. There's a lot going on in that thing, but it also works as a slam-bang action picture.

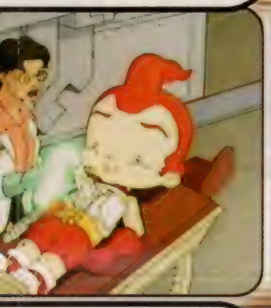
"I really like working with them, we had a good time and we've become great friends," Darrow declares. "They're generous, they gave me a great credit on the film. I had nothing in my contract to give me a full card credit like that, but they felt I contributed enough to the picture to get such a credit. They're extremely intelligent and creative, and it shows. I thought *The Matrix* was the best film of the year. *The Matrix* made *Star Wars* look pretty boring."

Darrow's menacing machines, which include the power plant, a

l Thorton (R. Lee
lerstands that in a world
sters and renegade
best defense is, well,
firepower.

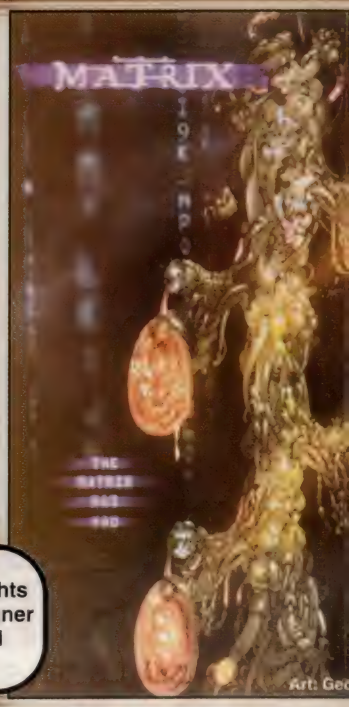


Normally the strong silent type, when Big Guy does talk, it's with the voice of Jonathan Cook. (Jim Hanks voices the man inside, Dwayne Hunter.)



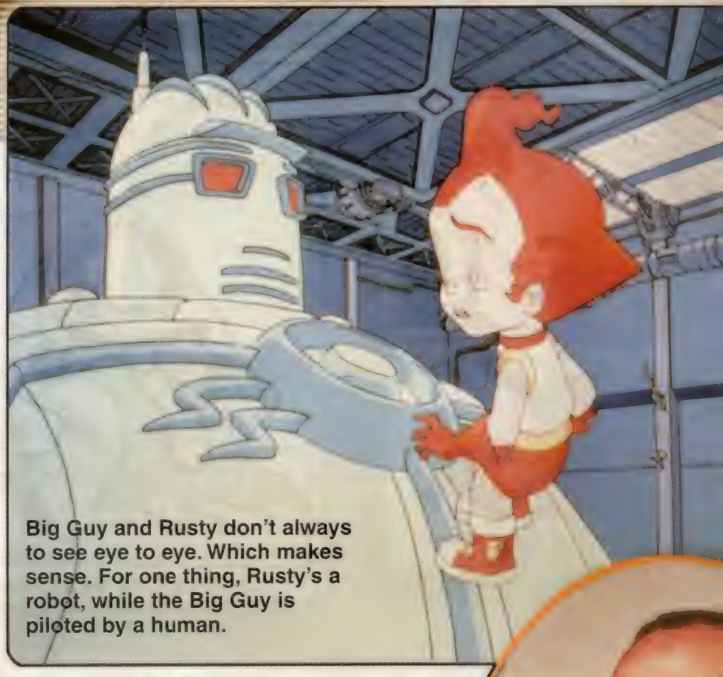
gh he's patterned
oboy, Rusty (Pamela
just your young, action-
yborg.

Mixed media. Big Guy and Rusty aren't out of the woods yet. But Darrow is thrilled to see them on TV.



What is *The Matrix*? If you want to know, bypass the Neo fights and ask Darrow, conceptual designer of the Wachowski brothers' virtual reality adventure.

arrow, for your
y & The Matrix.



Big Guy and Rusty don't always to see eye to eye. Which makes sense. For one thing, Rusty's a robot, while the Big Guy is piloted by a human.

giant contraption full of human fetuses, came about in an elementary fashion. "They told me what they wanted and I just went and drew it," he says happily. "I was lucky with some of them. I nailed that fetus thing on the first shot, but for the harvesting machines I did two drawings. They said, 'We like this for this' of the pictures, so for the harvesters, I just put my two drawings together. I loved those—they're picking people like corn, just pulling them off the stalks. A lot of it comes from Andy and Larry; they know what they want. The hardest thing to do was those power plants. That was the first thing I did. There were 100 around the core, and it was repetitive because they all had to be in proportion."

Production designer Owen Paterson (STARLOG #261) devised the movie's world, refining and elaborating on Darrow's concepts while also using ideas from the Wachowskis as well as visuals that Paterson and his design team generated. Visual FX supervisor John Gaeta (STARLOG #263) and the wizards at Manex, D-Film and Animal Logic brought some of Darrow's other concepts to special FX life.

"The nice thing about working with the Wachowskis is that they're very patient," Darrow says. "When I was working on *The Matrix*, I wouldn't let them see the drawings until I was finished. They would come into the room, and I would say, 'You can't see it! It's not done!' I see drawings as being like sentences—if it's not finished, it's not a *complete* sentence. I didn't want them to hear the sentence until it was complete. They were extremely patient, but it drove the line producer crazy. He would come in and I would say, 'You can't see it!' 'What do you mean I can't see it?' 'It's not finished!' It frustrated him, but when I showed the finished drawing, he would say, 'That's it!' "

And now, Darrow is looking forward to more *Matrix* madness. "From what I know about the second and the third one, I can promise that it's going to make the first *Matrix* seem like a Henry James novel! They have ideas that no one has tried or seen before."

Besides these much-anticipated sequels, Darrow also has a new graphic novel in the works. "I'm doing *The Shaolin Cowboy*," he notes. "It's going to be my kung fu/science-fiction/Western/zombie epic. It's thematic and wild. The loner against zombies, action-packed."

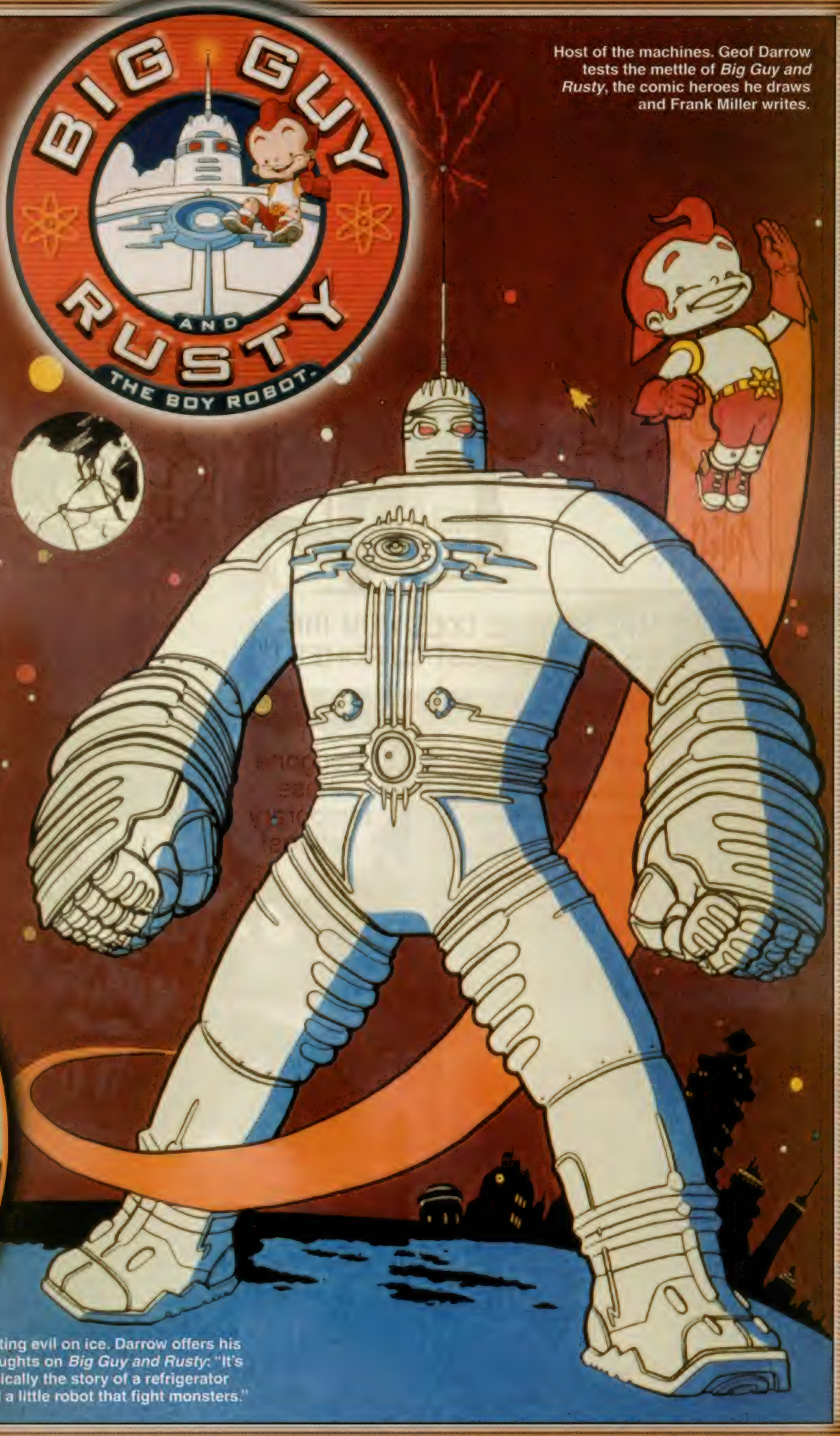
As for *Big Guy and Rusty*, "My family is very excited about the show, especially my parents. I owe them money, so now I'll finally be able to pay them back. Seriously, they like that sort of thing. I'm excited that they're making toys and masks of Big Guy," Geof Darrow says with a grin. "I'm hoping they'll make a cereal with marshmallow Rustys!"

All Matrix Art: Copyright 1999 Warner Bros. Inc./Village Roadshow

Photo: Pat Jan

of Darrow

Host of the machines. Geof Darrow tests the mettle of *Big Guy and Rusty*, the comic heroes he draws and Frank Miller writes.



Art: Geof Darrow/Copyright 1995 Geof Darrow & Frank Miller

Putting evil on ice. Darrow offers his thoughts on *Big Guy and Rusty*: "It's basically the story of a refrigerator and a little robot that fight monsters."

All Big Guy & Rusty Animation Art: Trademark & Copyright 1999 Adelaide Productions

Design & Layout: Rick Teng

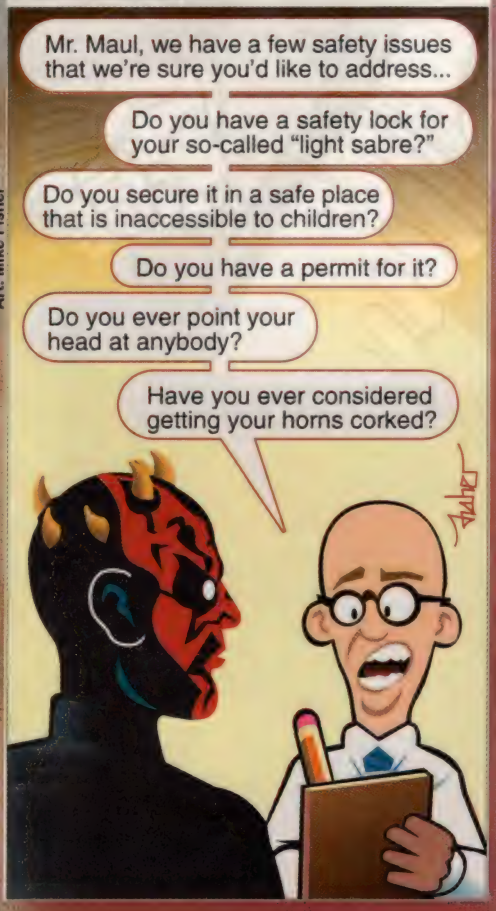
Art: Bob Muleady

"I DON'T CARE WHAT HE DOES WITH THE MAKEUP. HE'S STILL MY BEST CUSTOMER!"

Art: Bob Muleady

Art: Mike Fisher

Darth Maul gets a visit from the Occupational Safety and Health Administration...


Mr. Maul, we have a few safety issues that we're sure you'd like to address...
Do you have a safety lock for your so-called "light sabre?"
Do you secure it in a safe place that is inaccessible to children?
Do you have a permit for it?
Do you ever point your head at anybody?
Have you ever considered getting your horns corked?

Art: Mike Fisher

Art: "Big Bad Bubba"

MACE'S TEN-SECOND SQUEEZE-FOLD-SPLAT MORNING BEAUTY ROUTINE

Art: "Big Bad Bubba"

Art: Kev Brockschmidt

Art: "Big Bad Bubba"

THE PERKS OF BEING AMIDALA'S DECOY

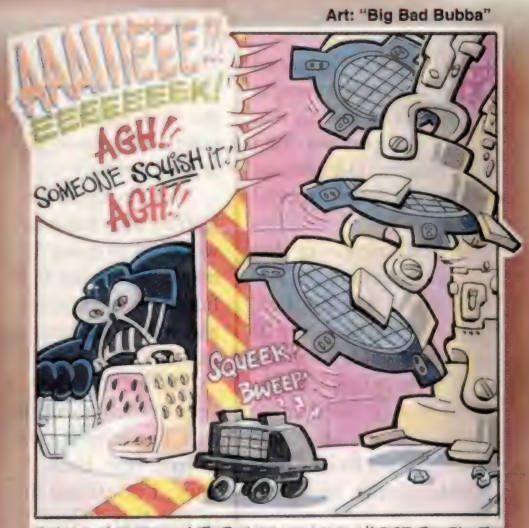
It's the question that George Lucas fans **REALLY** want answered...

Art: Mike Fisher

Art: Bob Muleady

"YOU EVER THOUGHT ABOUT TAKING UP GOLF?"

Art: "Big Bad Bubba"



BEING THE PRANKSTER THAT HE WAS, VADER RELEASES A MOUSE DROID IN THE WALKERS' STABLE

Art: "Big Bad Bubba"

A Trade Federation droid

Art: "Big Bad Bubba"

THAT'S A CGI CHARACTER. SO'S HE. THAT BACKGROUND? CGI. AND JAR JAR RIGHT THERE... YEP, YOU GOT IT, CGI. ALSO...
Jeo ruins the PHANTOM MENACE for everyone!!!

Art: "Big Bad Bubba"

Art: Tom Holtkamp

Art: Mike Fisher

Art: Mike Fisher

Design & Layout: Rick Teng

Photo: Trademark & Copyright 1999 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.

SORCEROUS APPRENTICE

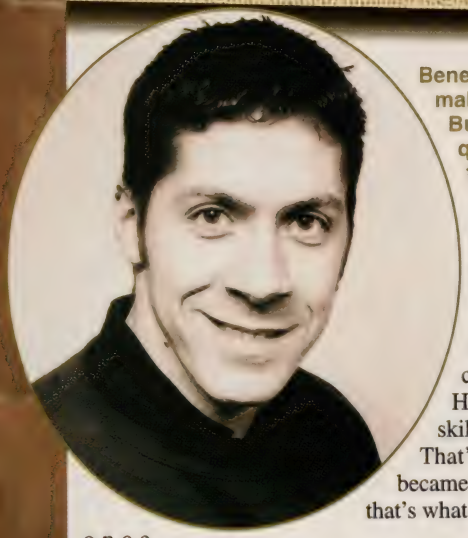
Ray Park renders darkly forceful menace as Darth Maul.

Star Wars' Darth Maul (Ray Park) leaps into action. His mission: To destroy the Jedi and perpetuate *The Phantom Menace.*

By IAN SPELLING

All Phantom Menace Photos: Trademark & Copyright 1999 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.

Darth Maul couldn't be more adequately named—especially after the mangling he does with his dual-bladed lightsaber.



Beneath Darth Maul's devilish makeup, there's a real person. But Park notes, "People can't quite take it in that I played this character."

Darth Maul cuts a most sinister figure in *Star Wars: Episode I: The Phantom Menace*, but behind the Sith Lord's double-edged lightsaber and that fearsome makeup stands Ray Park, an easygoing, soft-spoken man who makes his acting debut in the prequel to the *Star Wars* saga. "People can't quite take it in that I played this character in the movie, or that I am who I am," Park marvels of his newfound fame. "They can't comprehend how this nice guy could have played this evil character. Some people don't believe me at all when I say, 'I played Darth Maul.'

"It's weird. People are starting to recognize me as *me*, though. It was a very anonymous thing at first, but because of the conventions I've done, the interviews I've been doing and the premieres I've been attending, people are starting to recognize *me*. I didn't know what to expect. I kept an open mind about what might happen. I knew that Darth Maul was *the* bad guy, the villain who fought the Jedi. I knew that once people saw the movie, they would realize that I wasn't an extra. But I didn't realize just how cool Darth Maul would look and how popular he would be."

This apprentice of evil is quite an enigma—even Park is unclear as to the story behind Darth Maul.

"I don't know a lot about him because George Lucas didn't tell me too much," confesses Park, a 24-year-old Scotsman and second-degree black belt who has competed in a number of martial arts events around the world. "In my view, he's just a guy who doesn't talk much, who apprentices under Darth Sidious [Ian McDiarmid] and who is very confident and cool. He can become a bit overconfident, in an arrogant way. He shows that in his lightsaber skills, in his martial arts abilities. That's also what does him in. He became cocky and overconfident, and that's what got him."

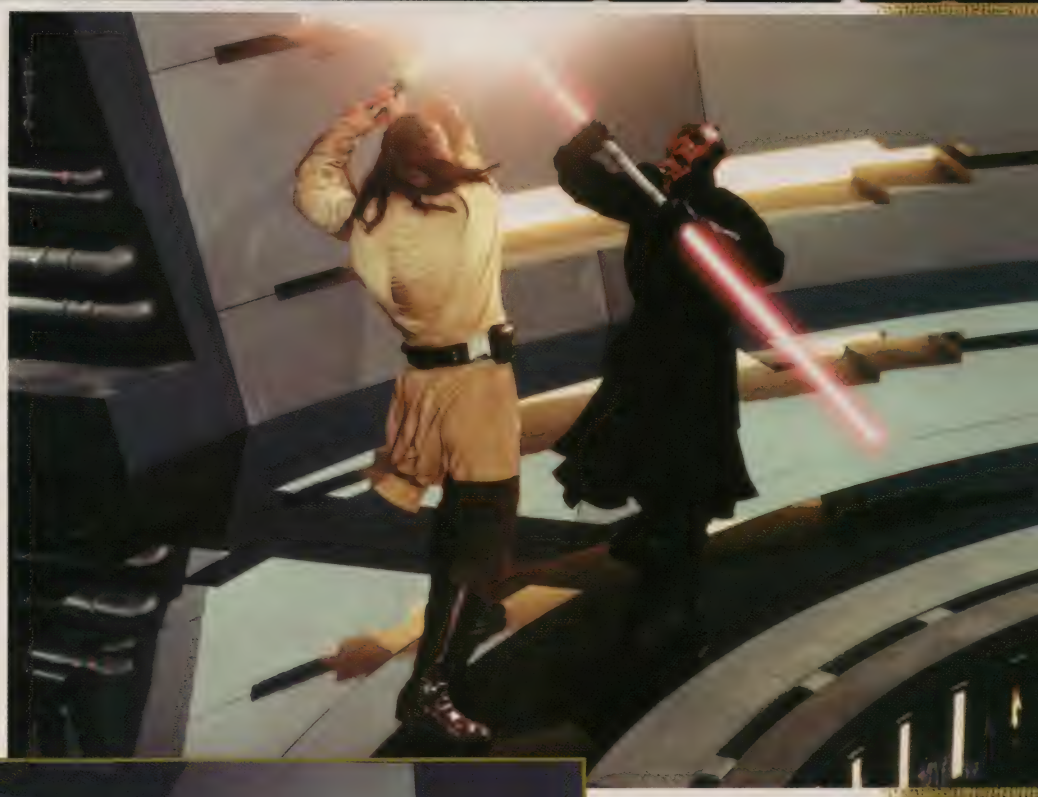
Sith Ward

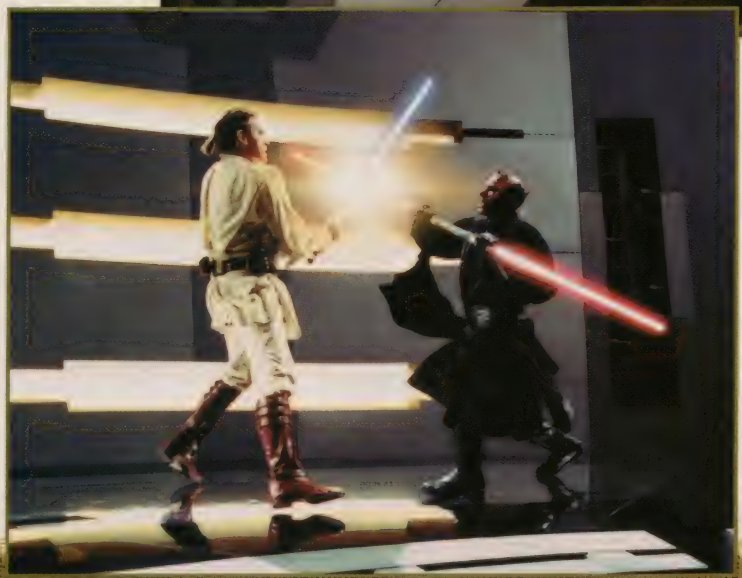
Despite the long hours in the makeup chair, and the sheer physicality of the role—which called upon him to fight in full makeup and robes for long hours under the blazing hot sun in Tunisia—Park can't find anything to complain about regarding his *Phantom Menace* experience. "I enjoyed it," he raves. "I didn't once think, 'Ah, I don't want to go to work. I don't want to do this.' I was like, 'Yeah, let's go. Up at 5 a.m.? Fine.' I didn't even think about it. I looked forward to going to bed for the next day.

"I DIDN'T REALIZE JUST HOW COOL DARTH MAUL WOULD LOOK."

"Probably the hardest days on the film were when we were shooting the big battles at the end, with me, Ewan McGregor and Liam Neeson. I had to know the battles inside and out

Continuing in the *Star Wars* film tradition, Jedi Qui-Gon Jinn (Liam Neeson) and Sith Lord Maul clash in the eternal struggle between good and evil.





Martial artist Park is a second degree black belt, a fact clearly established in these action shots. Jedi beware.

and know Ewan and Liam's moves as well as they did. With my experience, I could improvise or help them if they got stuck. They were really up for it as well, and wanted to do it. I gave them some tips; it was a nice relationship. I think it worked out well on screen. It looks great. I got really excited when the double doors opened."

Contrary to some reports, Park did not officially serve on the film as a stuntman or stunt coordinator. Nick Gillard was the stunt coordinator and Andreas Petrides was the fight arranger. "I was just an actor on it, but I did my own stunts," explains Park, clarifying matters. Gillard brought him in, as a stuntman, while he was preparing fight sequences for Lucas to approve. So impressed with Park were Gillard, Lucas and producer Rick McCallum that McCallum soon informed Park that the role of Darth Maul was his.

"I was employed because I had done some martial arts on screen before in *Mortal Kombat: Annihilation*. Nick wrote the fights on *The Phantom Menace*. Liam, Ewan, Nick, Andreas and I all worked together on the scenes," Park says. "We would all have our input, and I did make suggestions because I wanted to do things as Darth Maul, all the spins and jumps, that were comfortable for me. Obviously, we worked in George's ideas as well. He wrote the movie, and the fights had to fit into everything else he was doing."

Though nothing scares Darth Maul, Park couldn't help but be nervous around Lucas, at least in the beginning. "I was in awe of George," he notes, "and a bit intimidated, but when you meet him and talk to him, he's just such a nice, down-to-Earth guy. He's really creative. He's such a perfectionist. Everyone around him is like that as well. He made you feel good about what you had done. He would compliment you and tell you if he was happy with something. If he wasn't happy, he would tell you that, too, but that wasn't the case very often. I think he got the movie he had in mind. I doubt he would have released it if he didn't get what he wanted."

Just as Lucas helped Park, so too did McGregor, Neeson and McDiarmid. "On my first day of shooting, I worked with Ian, and he was very nice to me. I asked him for a few tips because I was very nervous," Park recalls. "I asked, 'Do you think I'm doing this right?' It was my first time acting, and I didn't want to look stupid. Once I started speaking, acting out the part and doing the moves, I felt really comfortable. It was just that I had put a lot of pressure on myself because I wanted to do well. Ewan and Liam were very nice as well. I was in awe of everyone. I

Unlike Maul, Park did not have the Force to draw upon when dueling, only his years of training—and practice, practice, practice.

Sure, Darth Maul is one tough villain, but Park admits he "was nervous" about his acting debut. "I didn't want to look stupid." Not to worry, red guy.

thought, 'Here I am working with all these big, experienced actors in this big movie.' I just had to have confidence in myself and in my abilities. All three of them—Ian, Ewan and Liam—really helped me get comfortable, which helped me be more confident."

Park knew going into the film that Darth Maul would die, but he didn't know for certain that another actor would provide the character's voice. On the set, Park was miked for sound, but Lucas ultimately hired Peter Serafinowicz to utter Darth Maul's dialogue. "I think the voice is excellent," Park says, evincing no displeasure. "Peter did a great job. His voice really suits the part. My voice may not have been right. I'm not bothered about it. It's not a big speaking part anyway. It would have felt really good to do everything, but I acted the role and I did the physical action, so it's *me*."

Knight Moves

Born in Scotland and raised in England, Park always planned to pursue a career as a thespian. He insists that he was just three years old when the interest in acting overcame him. But it wasn't until Park was a teenager that he figured he could parlay his impressive physical presence into performing opportunities. "My wanting to act was one of the reasons I started with martial arts," he notes. "Also, my dad was a big fan of movies. We watched a lot of martial arts and SF movies. I saw *Star Wars* when I was about seven years old. It was one of the first movies I saw after we moved to London. I got all the action figures. I was a big fan. My dad cried when he saw the trailer for *The Phantom Menace*. He hasn't seen the movie yet and I'm dying for him to see it.

"Anyway, I was into movies and martial arts. My heroes were Jackie Chan, Arnold Schwarzenegger and Jet Li. *Mortal Kombat: Annihilation* was my break. It was where I learned about the industry. Before I got that, I was going to set up a gym and teach full-time. I met people on the film. I got to perform

"SOME PEOPLE DON'T BELIEVE ME AT ALL WHEN I SAY, 'I PLAYED DARTH MAUL.'"

stunts. It was a good experience, but it made me feel even more that I wanted to be an actor, out there *in front* of the camera, doing stuff for myself and not for someone else. Thanks to *The Phantom Menace*, I'm getting closer and closer to that."

Next up for Park is next month's *Sleepy Hollow*, Tim Burton's Gothic horror story, which stars Johnny Depp, Christina Ricci, Christopher Walken, Casper Van Dien and McDiarmid. Park handles the swordplay for the Headless Horseman sequences, but does not act in the film. "Nick Gillard, the stunt coordinator on that, just asked me to come down," Park says. "It was just a bit of fun for me. I was teaching and helping and doing other things. I wasn't acting in anything else yet and I love that kind of work, so I wasn't going to turn it down, even though acting is what I would prefer to do."

Currently, Park is in Canada shooting the eagerly awaited *X-Men*. The Marvel mutant heroes are led by Patrick Stewart. Park, of course, is on the dark side of that force. He plays the Toad, hench-mutant to X-Men arch-nemesis Magneto (Sir Ian McKellen).

At the end of *The Phantom Menace*, Darth Maul winds up sliced in two by Obi-Wan (McGregor), which would seem to preclude Park from appearing in *Episode II* or *III*. And indeed Lucas has said that Maul *is* dead and gone, a situation that spurs Sidious on the search for a new apprentice. Chances are, though, that Gillard will return as stunt coordinator on the prequels, and there's no reason why he couldn't turn to Park for help with the stunts. "Nick and I have spoken about that," Park acknowledges, "but I'm not too sure it'll happen. Actually, I'm not too sure myself because, as I say, I would like to do more acting. I want to carry on with my acting career, but it's a possibility."

Besides, that's all so far, far away. For now, Park just wants to bask in the glow of life as the latest villain in the *Star Wars* Universe. "It's just mind-blowing. Now and again, I get a little crunch inside. I get really excited, but I try not to lose my head about it," Ray Park concludes. "It really, really is overwhelming, though. The response I get is amazing. 'You're Ray Park! You play Darth Maul! Wow...' And some people treat me like some kind of icon. I'm like, 'Hey, it's just me. I'm just Ray.' "

Design & Layout: Rick Teng

STAR WARS®

These lithographs, magnificent examples of film art, have been signed by Ralph McQuarrie, the original production artist and numbered in a Limited Edition of only 2,500. They come matted and framed with a still from the sequence pictured in the lithograph and a lighted one-of-a-kind (no two are alike!) 70mm film cel from the actual movie scene. Batteries not included. Lithographs measure 18" x 12".

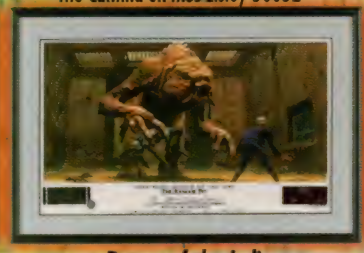
A New Hope
Rebel Ceremony 50006

A New Hope
The Cantina on Mos Eisley 50052

The Empire Strikes Back
Rebel Patrol of Echo Base 50036

The Empire Strikes Back
Battle of Hoth 50038

The Empire Strikes Back
Cloud City of Bespin 50039



Return of the Jedi
The Rancor Pit 50051

Return of the Jedi
Death Star Main Reactor 50055

Limited Edition Lithographs $200 each

Return of the Jedi – Speeder Bike Chase 50052

Return of the Jedi – Jabba The Hutt 50050

STAR WARS®

Limited Edition Lithographs $200 each

Please indicate quantity being ordered.

A New Hope
___Rebel Ceremony 50006
___The Cantina on Mos Eisley 50052

The Empire Strikes Back
___Rebel Patrol of Echo 50036
___Battle of Hoth 50038
___Cloud City of Bespin 50039

Return of the Jedi
___Jabba The Hutt 50050
___The Rancor Pit 50051
___Speeder Bike Chase 50052
___Death Star Main Reactor 50055

Postage & Handling: USA Please add $8.
New York State residents add 8 1/4% sales tax.
Sorry, we cannot fill orders outside the USA.

Method pf Payment: ❑ Cash ❑ Check ❑ Money Order ❑ Discover ❑ Master Card ❑ Visa

Credit cards orders over $10 may be faxed to 212-889-7933.

Send cash, check or money order to:
Starlog Group, Inc.
475 Park Avenue South
New York, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS.
Please allow 4 to 6 weeks for delivery.

Account No.

Card Expiration Date: ____ / ____ (Mo. / Yr.)

Your Daytime Phone #: (____)____

Print Name As It Appears On Your Card

Street

City State Zip

Your Signature

TM & © 1998 Lucasfilm Ltd. All rights reserved. Used under authorization.

The Binks Job

The Phantom Menace **might have manifested were it not for the brave—and madcap—actions of Jar Jar Binks (Ahmed Best), one of *Star Wars'* most animated heroes.**

By IAN SPELLING

Standing in line for popcorn at a Manhattan movie theater, actor Ahmed Best finds himself recognized by a dozen or so people. One by one, they come over to him to offer greetings, shake his hand or request an autograph. Best obliges them all graciously. "I guess because I've been doing so much publicity for the movie, people are starting to recognize me as *me*," says a rather bemused Best, who, of course, is the human behind Jar Jar Binks in *Star Wars: Episode I: The Phantom Menace*. "That's a pretty nice feeling."

A Star's War

By now, well after the debut of *The Phantom Menace*, Best is something of a celebrity. But—and this is a big but—he's also a lightning rod for criticism. *Phantom Menace* bashers gleefully point to Jar Jar as representative of everything they perceive as wrong with George Lucas' *Star Wars* prequel. A fan asks him about it. "It's nonsense," Best tells the man. "George made a movie for kids. That was *always* the idea, and they love it. Jar Jar is not gay. I didn't play him as a gay character and George didn't ask me to play him as gay. His voice is just a voice. He's not Jamaican or anything else like that. He's a Gungan; he's from Otta Gunga. That's just how he speaks, it's just the voice I came up with."

A few weeks earlier, while chatting in a New York City hotel suite, Best appeared to sense that not everyone appreciated either the film or his performance. He was eager to talk,

AS ZANY JAR JAR, AHMED BEST IS GUNGAN HO FOR THE PHANTOM MENACE.

Although Jar Jar is a CGI character, Best did get some hands-on experience dressing as his Gungan alter-ego to help focus his fellow actors.

He's no Chewbacca, but Best points out that Jar Jar was a labor of love not to be dismissed. "He wasn't just a cartoon character," says the actor.

All Phantom Menace Photos: Trademark & Copyright 1999 Lucasfilm Ltd. All Rights Reserved. Used Under Authorization.

excited about *The Phantom Menace*, but also protective of it, as well as Lucas, Jar Jar and himself.

"What really hasn't been explored in all of this is how *serious* I am about the character. Some people look at Jar Jar as this novelty act, that he's just there to get the laugh," Best argues. "That's just disrespectful to George, to me and to everybody involved in the film. Jar Jar was probably one of the most complicated characters ever to be created in movie history. It was the first time somebody had said, 'I'm going to do a *completely* digital animation character that looks like a live-action character and is voiced by a live-action actor.' That's not easy to do.

"People can come out of the movie thinking whatever they think about it. They're passing judgment on all of these different aspects of it, but many of them don't realize that a lot of work went into Jar Jar, that many people's lives went into Jar Jar. He *wasn't* just a cartoon character scribbled onto a piece of paper. A lot of work and money went into him and a great deal of respect was paid to the character's creation."

Jake Lloyd, who surely knows from *Phantom Menace* criticism, contended from the beginning that Lucas created a film for children, and that some adults don't realize that, refuse to accept it or are incapable of tapping into their inner kid. Best pretty much concurs.

"Most adults are taking it too seriously," he comments. "When people slag on *The Phantom Menace,* it's like, 'What do they expect? What are you looking for?' Jar Jar *is* for the kids. He was created to balance off Darth Maul [Ray Park]. Darth Maul and Jar Jar are probably the two extremes in the movie. I know many adults want to pick it apart, but if they're doing that, then they're missing the point."

OK, enough of the negative stuff for a moment. Time to revisit Best's casting, the movie's making and the creation of Jar Jar. The process began nearly three years ago, when San Francisco-based casting director Robin

For Best, *The Phantom Menace* was the thrill ride of the century And he's ready to go again.

You won't see Best looking like this in *The Phantom Menace*, but you'll hear him—that's his distinctive voice coming from Jar Jar.

"JAR JAR WAS PROBABLY ONE OF THE MOST COMPLICATED CHARACTERS EVER TO BE CREATED IN MOVIE HISTORY."

Gurland caught Best performing in a local production of the percussive stage show *Stomp*. She instantly realized that Best—who was born in New York City and considers himself a singer-dancer-actor, or better put, a "performer"—could bring to Jar Jar the right blend of energy, movement, dexterity and good humor. "*Stomp* is very different from *The Phantom Menace*, in terms of what I do as a performer," he says. "*Stomp* was an incredible training ground. You could try anything. If it worked, if it got a reaction, you swam, and if it didn't, you sank. So, I learned how to play off people.

"In doing *The Phantom Menace*, I looked at George as the audience. I just bounced ideas off of him. *Stomp* was also a very personal show. It's very much about putting your personality, who you are, out there. I tried to approach Jar Jar as a personal character. It was more than a surprise—it was a shock that they cast me in the movie. I had no idea, no inkling. I had no motivation, even, to seek out this movie in any way, shape or form. After I got it, I just knew it would be cool."

Though he knew, too, that he would ultimately be replaced by CGI, Best nonetheless performed as any actor would on any set. Lucas directed him as such and Best's costars, including Lloyd, Natalie Portman, Liam Neeson and Ewan McGregor, treated him as such. "I even wore a costume that made me look *exactly* like the character does in the movie, aside from the ears and the neck," he explains. "The arms were made of foam latex. They had the same design, the same flesh tone and fingers. The costume was made out of leather; it's the same thing Jar Jar has on in the movie. I would do scenes with the actors in rehearsal and then shoot them with the actors. Then, I would go back to the bench and George would do shots without me in them, too. The costume got pretty hot, especially when we were in Tunisia, but I survived."

Best's voice, unlike Park's, also survives in the film. "I was very happy they decided to use me, but I always knew they would use my voice," he says. "I just had to convince them. I guess I did a good job of it. It was always in the back of my mind that they *wouldn't* use it. That's reality, but it didn't stop me from doing the best I could do. And then they used it."

Jar Jar Gist

As seriously as Best took his tasks, he never got into the mindset of an alien. And for a most interesting reason. "Jar Jar's mindset isn't really alien," he notes. "The people who are the aliens in the movie, especially for Jar Jar, are the Jedi. After all, they're on *his* planet."

And, yes, Best enjoyed playing Jar Jar. "I like how Jar Jar is so personable and how the other characters like him so much. Sometimes he's a bit much for people, but there's always a moment where the characters go, 'Oh, he's sweet.' It's nice. George had me play Jar Jar to the extremes. Sometimes I thought it was a little over the top, but George said, 'It's perfect.' And he's the guy. He's the one sitting behind the camera, seeing everything. He created the character, so if he says, 'It's right,' it's right."

That's true. Perhaps even too true. Millions of fans loved *The Phantom Menace* and it made a mint at the box office worldwide, but

Best is shocked by some fans' critical reaction to *The Phantom Menace*. "Many adults want to pick it apart," he notes. "They're missing the point."

Hold on, folks, Jar Jar's wild performance makes for a bumpy ride—even for Best. "Sometimes," he says, "I thought it was a little over the top."

many *Star Wars* aficionados were, to say the least, disappointed. And many of the disenchanted scorned Jar Jar. "I don't take it personally as a criticism of my performance," Best explains. "I performed to the best of my ability. Overall, the film is George's vision. So, I have a certain amount of distance from it. I can remove myself from it. The kind of person I am, though, I really don't listen to what other people have to say, unless it's good."

And Best has only good things to say about *The Phantom Menace*. "The first time I saw it, I was so jazzed just to look at it that it all went by really fast. I was primarily looking at myself," he admits, "so I really didn't take in the whole thing. The second time, I was more relaxed. Oh, and the first night I was sitting next to Harrison Ford and his family. That flipped me out. He was on the edge of his seat. So I was bugging out, because I was looking at the movie and looking at Harrison Ford. I'm watching *Episode I* and Han Solo was right there. I didn't talk to him afterward, but I

"JAR JAR IS FOR THE KIDS."

talked to his wife [*E.T.* screenwriter Melissa Mathison] and kids. They really enjoyed it. She leaned over and said, 'You were wonderful.' I was like, 'Thank you!'

"The second time, I *thoroughly* enjoyed it. It was everything that *Star Wars* was supposed to be: great action, great story, great effects. It just sucks you in. And it gets going like that [snapping his fingers, *bam-bam-bam*], so fast. Whether or not it lives up to all the hype, I personally don't care. It lived up to it for me, and that's good enough. *Star Wars* is a very personal thing. Some people aren't going to like it. Some people are going to love it. Personally, I loved it, and not just because I was in it."

Just like Ford, Best can lay claim to being an action figure. And that's also a huge kick. "I have a bunch of them," he enthuses. "It's really cool, because most of them have my voice. Of course, they *don't* look like me. I wish they had at least one Jar Jar doll where you could pull off the head and it would look like me. They have yet to do that, though, and I'm not really expecting them to do it. There are just so many of the toys out there. There are Jar Jar dolls, Jar Jar slippers, Jar Jar heads and all of this Jar Jar stuff. The Jar Jar Super Salad is the craziest thing I've heard of yet."

Times of Best

Actually, Best does turn up *as* Best in *The Phantom Menace*. During the ornate Senate sequence in which Queen Amidala (Portman) demands a no-confidence vote, Best appears in the lower left corner of the screen as a Senator. "It's hard to see unless you know where to look," he jokes. "But I saw me, so I was pretty excited. I was at ILM shooting some stuff and they were shooting all of these extras who were playing senators. They asked me if I wanted to be a senator. I said, 'Yeah, sure!' Of course, I wish they had done a close-up of me, but I guess you can't have everything."

Best doesn't know yet if he'll be back on board for *Episode II*, which begins lensing in Australia next summer. It seems likely, however, as Lucas has said publicly that he intends to feature Jar Jar in the subsequent adventure. "I hope I get to do it again," Best says. "I liked working with George and with everyone else, and I loved the character, so I definitely would like to be a part of it if they want me to be."

Right now, though, Best is thinking more about his future beyond *Star Wars*. "I want to do more theater. I definitely want to do some music," Ahmed Best concludes. "I've been working on an album, and putting my music out there is a matter of finding the right music company. And I hope there are some more movies in my future.

"I hope there's more of *everything* in my future."

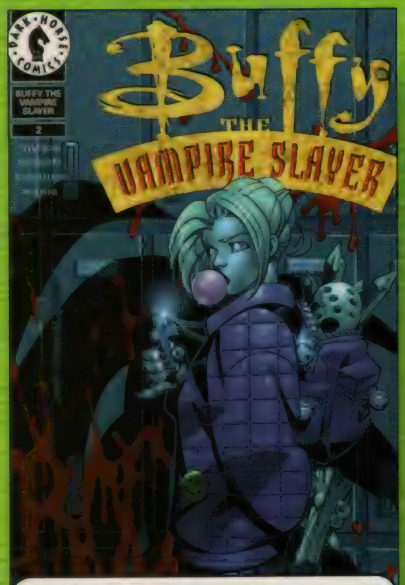
Gungans only *appear* to be flop-eared, awkward primitives. They, like other aliens in the *Star Wars* Universe, actually help save the day.

Bottom line, did Jar Jar and *The Phantom Menace* meet Best's expectations? "It was everything that *Star Wars* was supposed to be," he affirms.

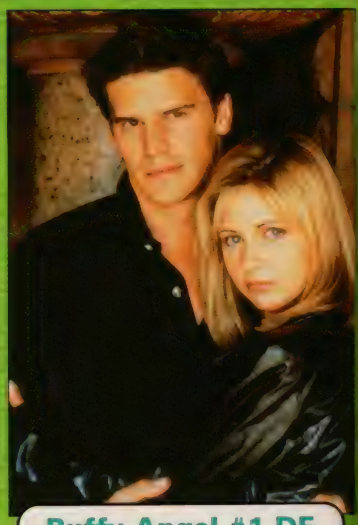
Design & Layout: Rick Teng

SCI-FI SENSATIONS!

Buffy #1 Origin
$10.00
Signed by Chris Golden and Dan Brereton $29.95



Buffy #2 "BloodChrome"
$14.95
Signed by Chris Bachalo
$24.95



Not actual art.

Buffy Angel #1 DF Limited Cover
$10.00

Dynamic Forces Premiere: Crimson #1
$6.95
Exclusive Story!

Dynamic Forces Premiere Lady Pendragon #1
$6.95
Exclusive Story!

Buffy #1 On-Going Limited Gold Foil
$10.00

Hercules #3
Gold Foil
$10.00

Buffy Spike & Dru
Signed by Chris Golden and James "Spike" Marsters
$39.95

TV Guide "Seinfeld" Limited Edition Still at Cover Price!
$4.99

SCI-FI STARTER PACKAGE
This Package Will Include a copy of a:
Xena Comic • Buffy Comic
Star Trek Comic • Star Wars Comic
$9.95

Send cash, check or money order to:

STARLOG GROUP
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of payment:
❑ Cash ❑ Check ❑ Money Order
❑ Discover ❑ Master Card ❑ Visa

Item, Quantity, Price

Item, Quantity, Price

Item, Quantity, Price

Account Number

Card Expiration Date____/____ (mo/yr)

Name As It Appears On Card

Street

City State Zip

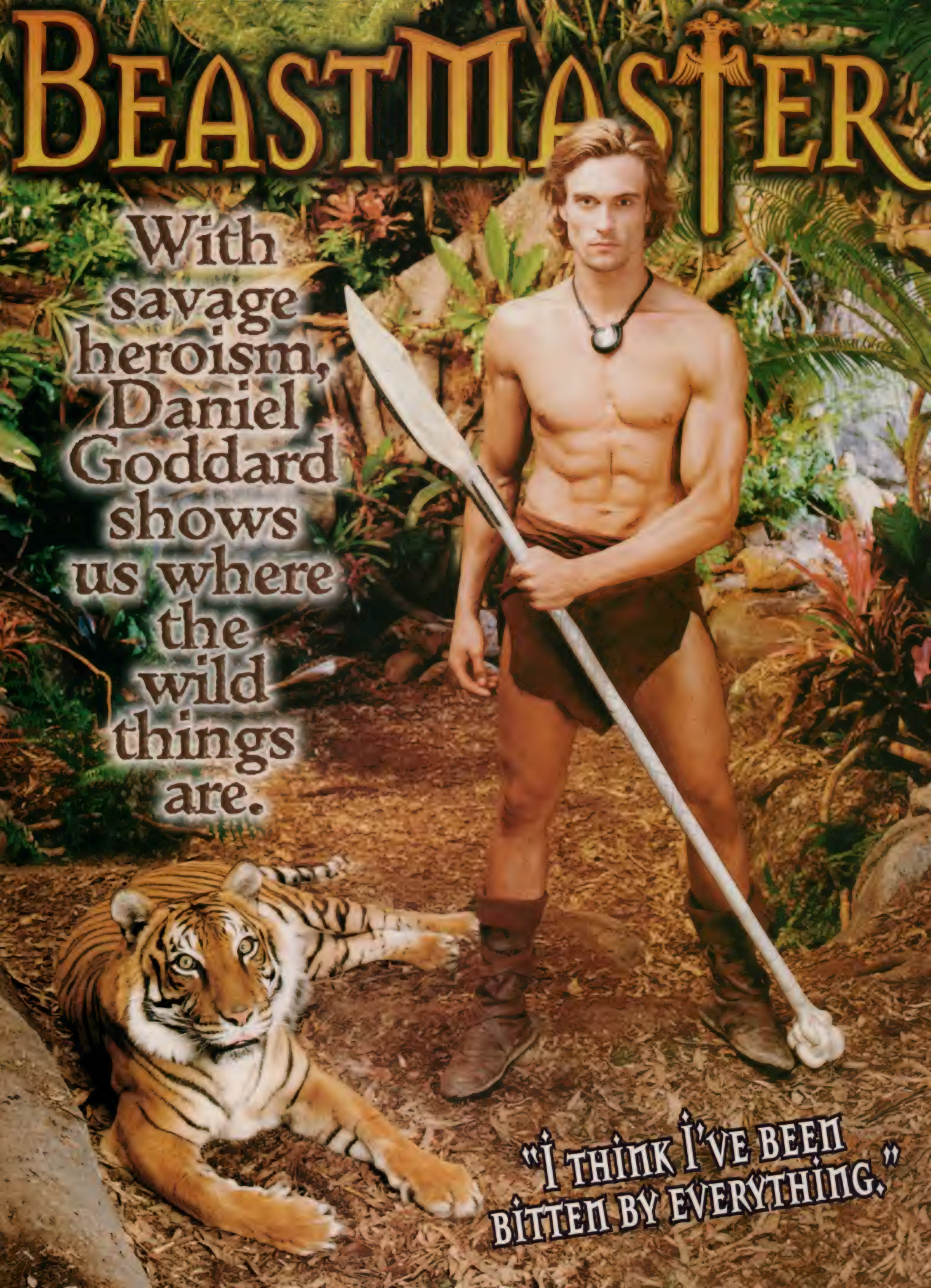
Signature

Total Enclosed $_____

If You Do Not Want To Cut Out Coupon, We Will Accept Written Orders.

Shipping
Continental US: (excluding PO Boxes) Normal– $5, Alaska, Hawaii & Puerto Rico: For additional books or non-comic items, please ask our operators for exact shipping and optional insurance.
PO Boxes, US Territories, APO, FPO: Normal– $10
Canada: Normal– $10, Europe, Australia: Normal– $25, South America,Pacific Rim, Mexico: Normal–$28. Not responsible for mistakes or typos.

All prominent names and characters TM & © their respective companies and publishers. DF Logo is TM and © DYNAMIC FORCES, INC. 1999 All rights reserved.


BEASTMASTER
With savage heroism, Daniel Goddard shows us where the wild things are.
"I THINK I'VE BEEN BITTEN BY EVERYTHING."

By KIM HOWARD JOHNSON

Daniel Goddard has been bitten by eagles, gnawed on by ferrets, pawed by tigers. He has also been covered with cockroaches, spiders, maggots and snakes. The Australian-born actor realizes, however, that it's just all in a day's work for the *BeastMaster*, the hero he plays in the new syndicated TV series based on Andre Norton's novel *The Beast Master*.

Goddard is Dar, last surviving man of his tribe, who must search throughout a fantastic, mythological realm for Kyra, his kidnapped sweetheart. He is assisted by the members of the animal kingdom, with whom he can communicate telepathically. In other words, he can *talk* to the animals. No wonder they call him BeastMaster.

Wild Animals

Of course, it is the animals that help set this series apart, and Goddard admits that working with sidekicks like a tiger, an eagle and a pair of ferrets is an unforgettable experience. "You don't normally get that close to a tiger. We've got a 400-pound tiger that walks alongside me. If you walk too far in front of it, tigers by nature don't like that, so they'll have a good swipe at you, but it's only playing. Every time you're doing anything with the animals, you have to understand that these are *wild* animals. They're domesticated, but they're instinctive, and the core of their being is wild.

"We have a four-year-old wedgetail eagle that we work with, but the bottom line is: it's an eagle, and it wants to fly and kill everything it sees," says Goddard. "They're raptors, and you can't really control those instincts. You always have to keep in mind that there are limits to what you can do with the animal because of its genetic coding. I've had the eagle bite my fingers. It might see some pink on my fingers and think it's meat.

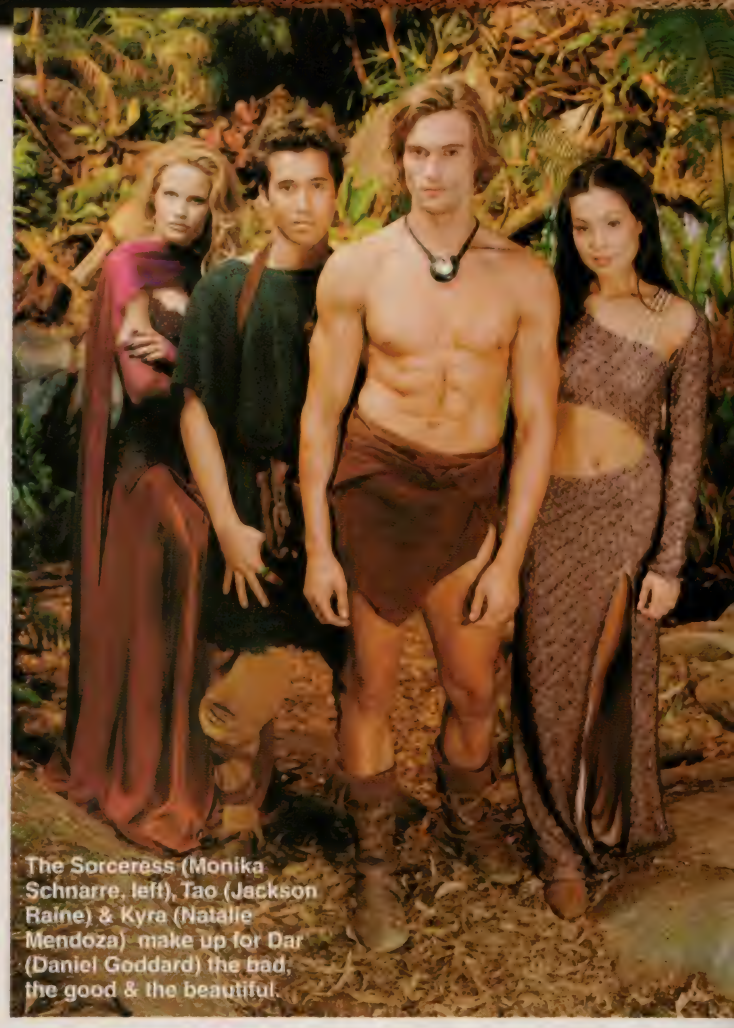
"The eagle can sit [quite peaceably] on my arm, but if it gets startled, it has 900 pounds per square inch of crushing power per talon. You always have to have a glove on when you handle the eagle, but even then, if it gets shocked, it'll lock down and bruise through to your arm. These birds can grab baby lambs and lock onto them—they're incredibly powerful and incredibly beautiful.

"The ferrets have the attention span of a small child in a candy store, or worse. They just want to eat, bite everything and run around. They're out of control! They bite you because they think, 'What's that? I'll bite it.' I think I've been bitten by everything."

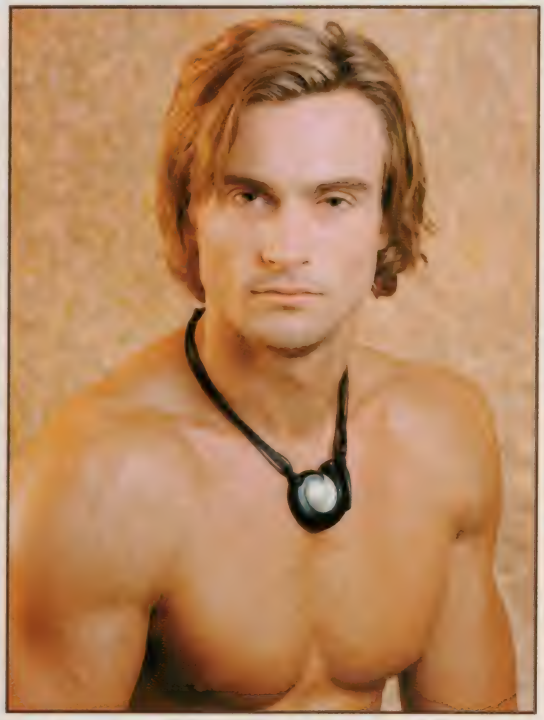
The actor has been a science fiction fan from boyhood. Although he enjoyed shows like *Battlestar Galactica*, his particular favorite is *Doctor Who*. "I love science fiction," Goddard says. "Shows like *Doctor Who* really set kids' minds free."

Born in Sydney, Australia, Goddard went to America to further his show business career after appearing in the Australian TV soap opera *Home and Away*. Ironically, when he was cast in *BeastMaster*, he returned to Australia for lensing.

"I was actually in Florida when I got the audition, and I had to come back to LA," recalls Goddard. "Meeting Steve Feke, the show's creator, was one of the most interesting things about it. As an actor, you go in for a lot of auditions and meet people who treat it as just a job. But when you meet someone like Steve, you just know that his heart is in the job and he *really* believes in the project. He's enthused about everything he does, and it shows in his writing."



The Sorceress (Monika Schnarre, left), Tao (Jackson Raine) & Kyra (Natalie Mendoza) make up for Dar (Daniel Goddard) the bad, the good & the beautiful.



King of the Jungle. "I'm so grateful to pretty much have my own series," says *BeastMaster* lead Goddard.

Dar's many facets captivated the actor. "You see a lot of roles like Conan and Hercules—very one-dimensional," says Goddard. "They're generally conceived of as some kind of beefcake role, with long hair and muscles. But the way *BeastMaster* is being done, it's almost like *X-Files* in the jungle. We have storylines which are very science fiction-like in one aspect, very Zen-like in another. Dar is ethereal in that he will never hurt anybody, even if he thinks they deserve it. But in order for him to exist, he must do what's right for the jungle and nature as a whole. It's a very Yin-Yang relationship."

When he was being cast, the actor watched the first *Beastmaster* film, even though it has little to do with the series. "I was told I *should* watch it, just to get a loose idea of what the program is based upon," says Goddard. "I don't really think our TV series has a direct correlation to the movie. We want to get more of the essence of nature and balance, whereas the movie went for the straight-out warrior-type entertainment."

Goddard's Dar differs noticeably from the movie Beastmaster played by Marc Singer. "We're trying to ground Dar a little more and make him more accessible," Goddard says. "Marc did a great job with the character. The conception of Dar in the film is that he was

All BeastMaster Photos: Copyright 1999 Tribune Entertainment

Sure, Dar gets along with his feral friends, but Goddard knows his co-stars still have a dangerous side. "You have to understand that these are *wild* animals," he notes.

born from animal. In the series, he's based on a myth about this demon called Curupira that protects animals in the Amazon.

"Dar's village is wiped out because they didn't do their job in protecting the animals, leaving Dar as the only survivor. Dar had to be put through some tests, though, to make him understand that he had the qualities to protect the animals in nature. From there, he was torn apart and reassembled by the animals themselves. So it's a different conception. We're trying to make it more organic."

Fierce Creatures

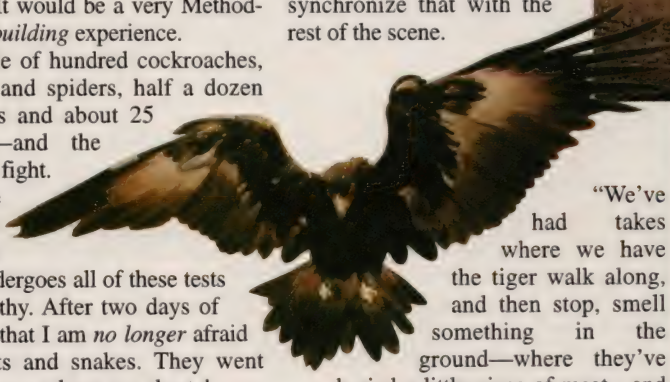
Despite his more deadly animal co-stars, the actor says the toughest work came with much smaller critters. "My worst experience was in episode five, 'Demon Curupira,' which explains how I get my powers," Goddard explains. "Curupira puts me through this test where I have to lie for three entire days in a hut that I build. I get covered with insects, scorpions, rats, snakes and spiders. They said they could do a prosthetic if I wanted, but I said no, it should be fine. It would be a very Method-acting, *character-building* experience.

"I had a couple of hundred cockroaches, worms, maggots and spiders, half a dozen scorpions, 25 rats and about 25 snakes on me—and the snakes decided to fight. Dar had to lie there for three days, not blink and not move while he undergoes all of these tests to see if he's worthy. After two days of filming, I can say that I am *no longer* afraid of spiders, insects and snakes. They went everywhere! They went down my shorts!

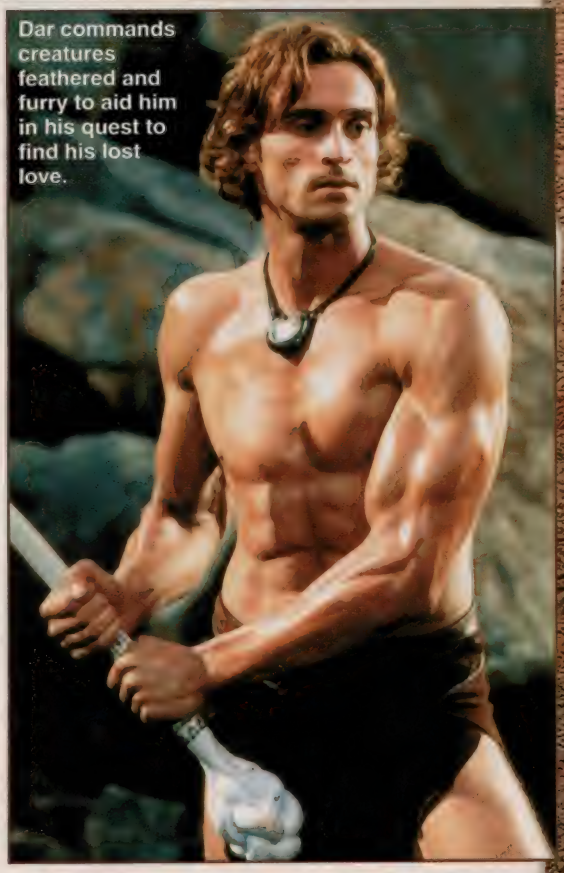
"The funniest part was, I had to have some blood and scars on me, because I was being chased by people as a child. When Dar gets his powers, he's 15, so I had to be 15 for this bit. The blood that we used was chocolate and cherry sauce. When you have chocolate and cherry sauce on your body and then they put insects on you, it doesn't really mix. You'll get a better idea of it when you see it.

"It was difficult lying there dead still. I couldn't blink, but then I had the crew and people watching. The director would say, 'All right, put the cockroaches on him.' I would hear somebody go, 'Ugh! No!' And I would think, 'What's going on?' Because I couldn't look down, I had no idea. The next thing I would know, a snake would crawl across my face and sit up above my eyes, then another one would come across and they would hiss at each other. I would be thinking, 'Am I *really* doing this? Am I crazy?' I would feel something biting at my leg and it would be a huge burrowing cockroach, and someone would come over and lift it off so it wouldn't burrow into me. I read stories about Marlon Brando filming *Mutiny on the Bounty*—for his death scene, he got a big block of ice and laid on it until he got the death-shakes. I just thought, 'Try this one, Marlon.' "

As an actor, Goddard must treat the tiger, eagle and ferrets as though they are friends, yet he can't lose sight of the fact that they *are* wild animals. "The choice I made, which I talked to the tiger's trainer about, is if I'm running and it has to chase me, when it catches up, it will jump at me and swipe me," Goddard says. "He tells me that it's only playing, but nevertheless, you must be careful. So I made the choice that every now and then when the tiger does that, I'll incorporate the moment into the scene, even though it's not scripted. And if there needs to be dialogue with the tiger, we try to synchronize that with the rest of the scene.



"We've had takes where we have the tiger walk along, and then stop, smell something in the ground—where they've buried a little piece of meat—and then we move on. If the tiger hits the scene and the actor doesn't, you're in a tough situation, because they'll most likely want to use that take because the tiger got it right. It forces you as an actor to get everything right the first time."

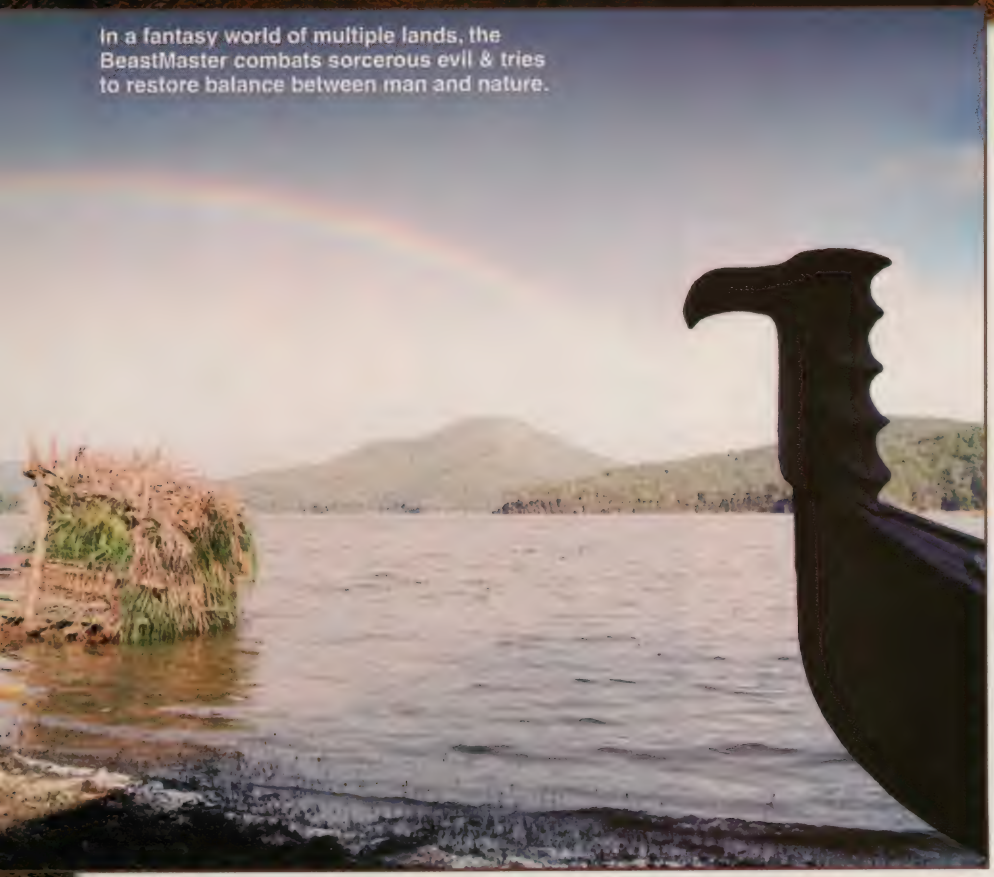


Dar commands creatures feathered and furry to aid him in his quest to find his lost love.

Savage Beasts

Besides the regular cast of beasts, guest animals will appear frequently. "This week, we have three huge African elephants," he says. "Grace Jones is guest-starring as a female Zulu-like warrior who has killed every animal around. The episode begins with her slaughtering three elephants by herself. She has had a witch doctor give her magical powers. So now she finds that I exist, and I would be the greatest kill, making her the greatest warrior who has ever walked the world. She decides to hunt me down. In other shows, we have dolphins, sharks, cougars, wolves, bears and of course, copious quantities of snakes and insects."

Although Goddard loves the variety of animal actors, the eagle is his favorite. "We have two eagles," he explains. "The four-year-old is Bart, and the older one, Jack. Jack is less inclined to want to fly off or bite, so for some scenes we'll use Jack. But there's something

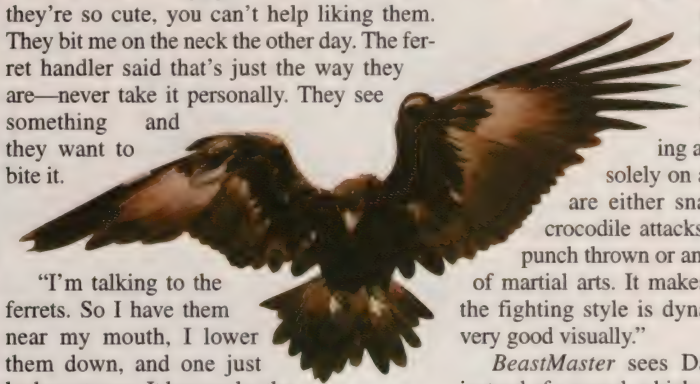


In a fantasy world of multiple lands, the BeastMaster combats sorcerous evil & tries to restore balance between man and nature.

"When you have chocolate and cherry sauce on your body and then they put insects on you, it doesn't really mix."

about Bart. He's this obstreperous little guy, and he has bitten and clawed me, but I can't help but like Bart."

Aside from cockroaches and spiders, Goddard is reluctant to name the animals he cares for the least. "I would like to say the ferrets, because they've bitten me the most," he notes. "But in all honesty, you look at them and they're so cute, you can't help liking them. They bit me on the neck the other day. The ferret handler said that's just the way they are—never take it personally. They see something and they want to bite it.



"I'm talking to the ferrets. So I have them near my mouth, I lower them down, and one just locks onto me. It has me by the skin of the neck, and I'm trying to pull it off. I'm pulling and pulling, still trying to do the scene, but in my brain I'm thinking, 'Daniel, *why* are you still trying to do the scene? You can't have the ferret chewing you to death!' Then the director went, 'Cut.' I was thinking he could have cut a little earlier!"

The actor is happy to do most of his own stunts and fights—and doesn't want anyone to think he isn't in on the action. "I pretty much do it all. The only thing I don't do are the acrobatics, because I'm not good enough to do that. I did martial arts for years, and I want people to know that it's basically me doing a lot of the stunts. I do all of my own fight scenes, except for the acrobatics.

"We're choreographing the fight scenes with a Chinese Kung Fu instructor," he explains. "We're trying to re-invent the wheel by designing a fighting style based solely on animals. The attacks are either snake, eagle, tiger or crocodile attacks. You'll never see a punch thrown or any conventional form of martial arts. It makes us proud, because the fighting style is dynamic, powerful and very good visually."

BeastMaster sees Dar carrying a club instead of a sword, which Goddard has learned to use quite well. "In the movie, Marc Singer uses a sword, but my Dar has a staff that he carved from a dead whale or large mammal," says Goddard. "There's a blade on one end and a knot of bone on the other. I trained for about six weeks, so we got the staff movements down to an art. It looks pretty impressive. When you attack with it, it's like something you haven't seen before unless you've watched a lot of Chinese martial arts films. Even then, we've incorporated other fighting styles into it."

Goddard prepared for the role in several other ways—especially to get into such sinewy shape. "I changed my diet," he says. "I started training in a very gymnastic way, because the fight choreographer didn't want me lifting weights. He said it would bind me down to movement unlike that which Dar would do, because Dar wouldn't lift weights. I started doing push-ups, hanging from bars and stretching, to give my body the look and flexibility you would have if you ran, lived in the jungle and climbed trees."

Primitive Peoples

His human co-stars are a fine group, says Goddard, including Natalie Mendoza as Dar's lost love Kyra, Jackson Raine as the faithful Tao, Monika Schnarre as the Sorceress, Steven Grives as King Zad and Grahame Bond as the Ancient One.

"When I was cast back in March, we had not cast Tao," says Goddard. "I read with a lot of people in LA, then I read with a lot of people out here [in Australia]. The guy we cast was just perfect. As soon as Jackson walked in, we said, 'That's the guy!' He and I have become very good friends, and we spend a lot of time together off-set. I'm very happy with Jackson as Tao, because the rapport we have in life comes across on screen. You can't expect to have this camaraderie if you can't stand the person in real life. Jackson and I just have a ball together.

"Grahame is an old Australian icon who plays the Ancient One," the actor adds. "He's perfectly cast. Natalie, the girl I'm trying to find, my childhood sweetheart, is a very talented stage actress, a very exotic-looking Malaysian-Spanish-Australian girl, and she's a sweetheart as well."

With a number of episodes completed, most of the highlights of *BeastMaster* involve the animals. "In every aspect, it has been a highlight, because whenever the tiger comes on set, everyone not immediately involved in the scene has to go into a cage in case something goes wrong," he explains. "I get to stand next to the tiger and scratch its head and walk with it. To be able to have an eagle leave your arm, flying, and land back on your arm is an incredible feeling. It's just so majestic and honorable.

"On the whole, I'm so grateful to pretty much have my own series. As an actor, you endure so much and do everything you can to get where you want to go. I'm thankful every day that I'm here, that I get to have this chance. Some people might think that sounds corny, but until you've really put everything you have into something that pays off—you have to be grateful for it," Daniel Goddard concludes. "I'm out in the jungle in the middle of the day, getting paid to hang out with the animals and have a great time. I'm really trying to not take it all too seriously and to just enjoy myself." ★

Design & Layout: Rick Teng

THE SOUND OF SCI-FI™

GNP Crescendo RECORDS

Est. 1954

Academy Award winning composer Jerry Goldsmith's compelling score for the newest Star Trek movie starring Patrick Stewart, Brent Spiner and F. Murray Abraham!

Neil Norman's long awaited album explodes with new never before released themes. Selections include Amazing Stories, Men Into Space, Buckaroo Banzai, Saturn 3, Predator, The X-Files, Men In Black, Stargate SG-1, Airwolf and More! 28 in all!

A splendid collection of themes and music from all four STAR TREK television series. Includes suites from THE TROUBLE WITH TRIBBLES (TOS), HEART OF GLORY, THE INNER LIGHT (TNG), THE VISITOR (DS9) and HEROES AND DEMONS (VOY)!

NEW!

GNPD 8059 CS/CD

Original Motion Picture Soundtrack

STAR TREK INSURRECTION

Music by Jerry Goldsmith

GNPD 2258 CD

GREATEST SCIENCE FICTION HITS IV

Neil Norman and his Cosmic Orchestra

GNPD 8053 CS/CD

Original Television Soundtracks

THE BEST OF STAR TREK

Music by Alexander Courage, Jerry Fielding, Ron Jones, Jay Chattaway and Dennis McCarthy

GNPD 8057 CD

Original Motion Picture Soundtrack

STAR TREK THE NEXT GENERATION

Music By Jay Chattaway

GNPD 8052 CS Enhanced CD

Original Motion Picture Soundtrack

STAR TREK FIRST CONTACT

Music By Jerry Goldsmith

GNPD 8041 CS/CD

EMMY Winner

STAR TREK VOYAGER

Music By Jay Chattaway
Theme by Jerry Goldsmith

GNPD 8022 CS/CD

Original Motion Picture Soundtrack

STAR TREK II The Wrath of Khan

Music By James Horner

GNPD 8040 CS/CD

Original Motion Picture Soundtrack

STAR TREK GENERATIONS

Music By Dennis McCarthy
Includes Sound FX

GNPD 8034 CS/CD

Original Television Soundtrack

STAR TREK DEEP SPACE NINE

Music By Dennis McCarthy

GNPD 8055 CD

THE BEST OF GODZILLA

1954 - 1975

Includes Monster FX

GNPD 8056 CD

THE BEST OF GODZILLA

1984 - 1995

GNPD 8044 CD

Original TV Soundtrack

LOST IN SPACE

Vol. One

Music By John Williams

GNPD 8045 CD

Original TV Soundtrack

LOST IN SPACE

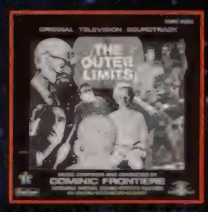
Vol. Two

Music By Alexander Courage and Joseph Mullendore

GNPD 8010 LP/CS/CD

STAR TREK SOUND EFFECTS

The definitive library of the classic sounds of Star Trek



GNPD 8032 CS/CD

THE OUTER LIMITS

Music By Dominic Frontiere

Includes Control Voice and Sound FX

PLEASE NOTE FORMAT AVAILABILITY

Cassettes	CDs
$9.95	$16.95

All albums executive produced by Neil Norman

TM, ® & © 1999 Paramount Pictures. All Rights Reserved.
STAR TREK and Related Marks are Trademarks of Paramount Pictures.

CD	Cassette	Quan.	Price Each	Total Price

Postage: US - 1.50 per unit
Canada - 3.00 per unit
Foreign - 5.00 per unit

Postage and Shipping

Total Amount Due

Please allow 4 - 8 weeks for delivery • Foreign orders send US funds only.
Don't want to cut magazine? write order on any plain piece of paper

Send cash, check or money order to:

Starlog
475 Park Ave. South, New York, NY 10016
Fax (212) 889-7933

Name

Address

City State Zip

Phone #

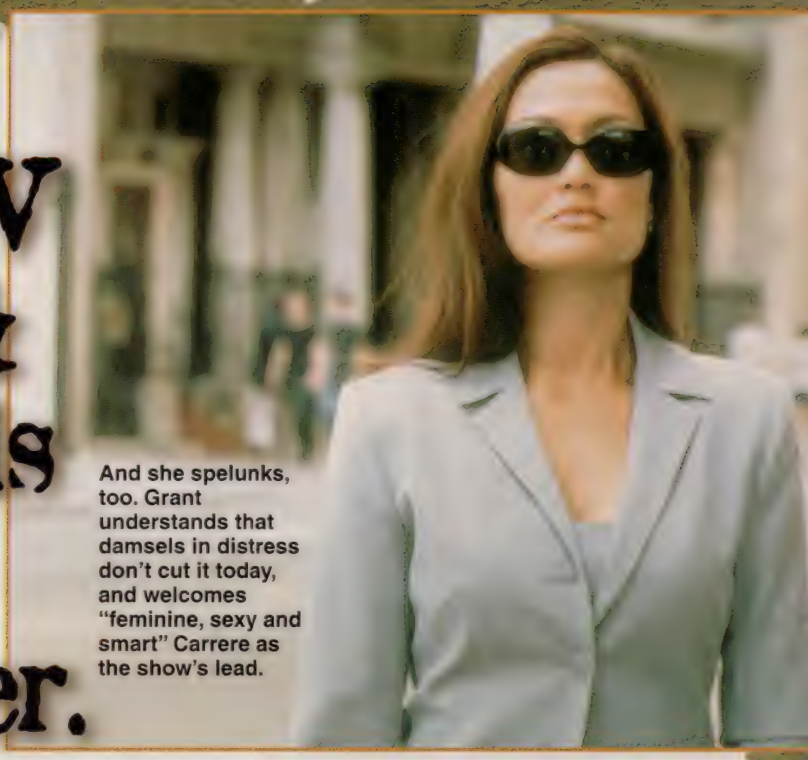
Visa/Mastercard # Exp.

Tomb raiders Sydney Fox (Tia Carrere) and Nigel Bailey (Christien Anholt) plumb the depths in creator-producer Gil Grant's *Relic Hunter.*

By DAN YAKIR

Crypt Keeper

Gil Grant uncovers TV treasures & unholy grails for Relic Hunter.



And she spelunks, too. Grant understands that damsels in distress don't cut it today, and welcomes "feminine, sexy and smart" Carrere as the show's lead.

Gil Grant may bear the title "executive consultant" on the syndicated TV series *Relic Hunter*, which stars Tia Carrere and Christien Anholt, but he is very much the show's creator. If he does not have a corresponding title, it's because the co-production's stipulations rule that out. Grant took the suggestion of Canadian Fireworks president Jay Firestone and developed a show with Carrere as a female Indiana Jones.

"Jay [executive producer along with Adam Haight] came up with the initial idea, and I put flesh on those buns," explains Grant. "Tia was a given, but Christien was a real surprise, because I didn't know he did comedy. I saw him in a serious role in the British mini-series *The Black Heath Poisonings*, but he and other actors who tested for the part had comic scenes to read—and he has real comedic timing. Tia and Christien work really well together."

Although the adventures of Sydney Fox (Carrere), history professor and relic hunter extraordinaire, and Nigel Bailey (Anholt), her teaching assistant and partner in retrieval, are clearly inspired by the Indiana Jones films, Grant firmly believes that his show could stand on its own, even without that debt.

"It's a buddy show," he explains. "Even though Tia is the star, and therefore the reason we're all here—her cachet, her star appeal, etc., etc.—it really *is* a buddy show. Sydney and Nigel go on these adventures together, which makes it more of a relationship show. I could put these two people in anything—they could be in a detective show—but it just happens to be a light action-adventure."

With flashlight in one hand—and Nigel eating out of the other—Sydney hunts history. But to be fair, Nigel pulls his weight, and gets to her occasionally, too.

Photo: John Medland

Fox Hunting

Buddies they may be, but Sydney leads the way, exemplifying once more the appeal of the action heroine. *Xena, La Femme Nikita* and that virtual vixen from the interactive video game *Tomb Raider*, Lara Croft, have all helped solidify the genre's popularity.

"Obviously, there's a market for it," notes Grant. "Both women and men like to see someone like Tia in action because it's sexy.

> "We deal with fantasy."

Women like seeing women doing their own thing without relying on men—someone in control but still very feminine. Tia is clearly feminine, sexy and smart."

Grant doesn't see *Relic Hunter* as sexy fantasy adventure fluff, but as brainy, fun entertainment. Sydney's backstory, for example, is about "a girl who grew up traveling all over the world with her father, a civil engineer who built dams and bridges in exotic locales. She [matured around] many cultures and civilizations. Sydney agrees to search for ancient relics partly because she appreciates them—she loves the history they're embedded in—and partly because she has sympathy for those who seek her help in getting

All Relic Hunter Photos: Copyright 1999 Fireworks Entertainment, Inc.

"It has that Saturday serial feel."

Extra credit. Though she's a worldly, daring adventurer, Sydney Fox is also a dedicated scholar who's always curious about curios.

these relics. Finally, she gets involved because the university assigns some jobs to her."

The latter reason, according to Grant, enables the show's writers to "bring in characters Sydney would not ordinarily get teamed up with—an arrogant, young, hot baseball player who had a downturn in his career donates money to the university to find a baseball glove. The government itself basically coerces her in one episode to go into the Peruvian jungle to find scrolls about transmutation—turning lead into gold.

"She's intelligent and familiar with various cultures, reacting with intuition. Nigel, on the other hand, is book smart, but not street smart. He [has no real life experience] and gets all of his knowledge from reading." Sydney, for all her sophistication, "is unlucky in love—this exotic, classically beautiful woman *should* be able to get a date with anybody, and she has had *many* dates, but she can't seem to make it last. That's an ongoing character frustration, her tragic flaw."

Sydney's not a mercenary. In "The Smoking Gun," for example, she agrees to help a man locate a weapon in order to clear his grandfather's name.

Token Appreciation

Does that mean that Sydney is likely to seek solace in Nigel's arms? In a word: doubtful. "I wanted to cast two people who like each other, who have chemistry between them and who sometimes find themselves physically close together in awkward, sexually charged situations. That charge isn't acted upon, but it's the idea to let the audience say, 'Come on, Sydney, look what you have right by your side!' So, although there's an unspoken attraction that even they don't want to admit to, I don't foresee them getting together."

Carrere was an integral and established show element, and Grant feels that the actress has what it takes to have a series tailored around her talents. "She has a great sense of humor, very wry," he points out, "and from the physical standpoint, she's very athletic and does many of her own stunts. We have her do less and less because the wear and tear in 22 action series episodes is daunting. She's very physical, she knows martial arts and she has done physical parts in other movies, so she's credible from the athletic standpoint.

"She's also part Asian, so there's an exotic element to her, [which works since] the concept of an adventurer who goes around the world is exotic. Everything came together for this—it seemed natural. It's heightened reality, like *Indiana Jones* or *The Mummy*. It's bigger than life, and it has that Saturday serial feel. We deal with fantasy, with relics that have myths and legends attached to them—and even a certain supernatural element. Sometimes that element can be explained away, and sometimes not, so you just have to go on faith.

"In one episode called 'The Headless Nun,' a nun, beheaded by a pirate many years ago, [returns to haunt a monastery]. They find her bones, see her body and hear her voice. Our relic hunters witness apparitions at night in the fog at the monastery. It could be the nun's beheaded body, but then it might not be.

"In another episode, we have a gun that Al Capone allegedly killed a man with, and then used to frame an innocent guy. That guy's grandson begs Sydney to help him find the gun because it will clear his name. They search a hotel in Chicago where Capone once occupied the top three floors, and they discover secret tunnels underneath the hotel."

Grant also mentions the episode about the lost baseball glove that once belonged to "Smiling" Jimmy Johnson, and that was rumored to have magic powers; a sword of a popular French order, also with supposed powers; and Elvis Presley's guitar, which the legendary singer gave a musician while serving in Germany. The man kept playing the guitar after all those years, but pawned it to pay for his child's birth. Later on, when he wants to give it to his rocker kid, the guitar has vanished.

"It's this mixture of pop culture elements and myth," says Grant, "that makes coming up with ideas so much fun. A relic, after all, can be anything—it's in the eye of the beholder."

Photo: John Medland

Every episode, adds Grant, starts with a "flashback that shows an important moment in the relic's past—how it got lost or stolen, and then we snap into present-day, as Sydney gets the mission to retrieve it."

Since he oversees "all aspects of the production," Grant works with the writers, adding his input into the various storylines. Because of the production deal, the show is shot in Toronto (16 episodes) and Paris (six episodes). "We picked Toronto because we needed to replicate different American and European locations. I went to Vancouver first, but it's too new a city. Toronto made perfect sense; other shows use it for New York a lot. It has many old buildings, ethnic neighborhoods. We've been able to turn Toronto into Nepal, the jungles of Peru, Switzerland and Mexico.

"The good news about shooting in France is that, unlike some series where suddenly they have to invent reasons to go to Europe, we go to a different part of the world *every* episode. We will shoot the university parts of the story before we leave for France, so we'll have the campus look when Sydney gets the assignment, and then we just marry that to the French episodes. And while we're in France, we won't just be shooting episodes that take place there, we'll duplicate it as Italy and other European locations."

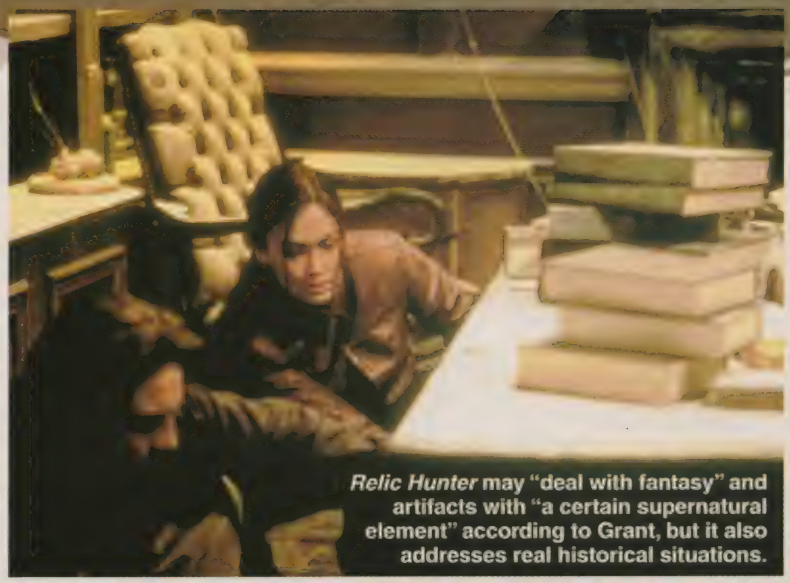


Photo: John Medland

Relic Hunter **may "deal with fantasy" and artifacts with "a certain supernatural element" according to Grant, but it also addresses real historical situations.**

Design & Layout: Rick Teng

dent.

"It was a very small station," he recalls, "and I was lucky enough to be able to be a cameraman, to direct the news, which was cool. My introduction to Hollywood came via my best friend Jeff Benson, who just happens now to be my agent.

"His dad was a producer in Hollywood, and I found out that the way to get into the business was to write. The legendary producer Leonard Goldberg gave me my first chance, to write an episode for *Operation Petticoat*, the TV series with John Astin and Jamie Lee Curtis in her first role. Then I moved to LA and did *Eight is Enough,* and that's when I started developing my own shows."

Photo: John Medland

Grant wouldn't argue that Carrere isn't witty or athletic enough to play Sydney, even if it were true. After all, she's the one with the sword.

Cape Crusader

For Grant, fun and hard work go hand in hand when doing a series. In this respect, *Relic Hunter* isn't all that different from *The Cape*, the space program-themed series Grant exec-produced for MTM.

"On *The Cape*," he recalls, "it was interesting to actually shoot a real orbiter at the Kennedy Space Center. In hindsight, the show didn't quite know what it was—it was syndicated, but probably should have been a network show. Because we had a big cast, you wanted to get to know those characters, and you needed the platform of a specific time slot on a network with a big audience so that you could develop those relationships. Otherwise, we couldn't decide whether we were doing 'mission of the week' or a personal story.

"*Relic Hunter* is much easier to figure out," he continues. "The vision is clearer, and it's an easier show to execute. Still, *The Cape* was a lot of fun. I don't mean to denigrate it at all; I was very fond of it. But we were also hampered by the fact that MTM was being sold. I'm sure if it *hadn't* been, we would have been renewed, because our numbers weren't that bad."

Adventures await the relic hunters. But to say exactly what would ruin the story.

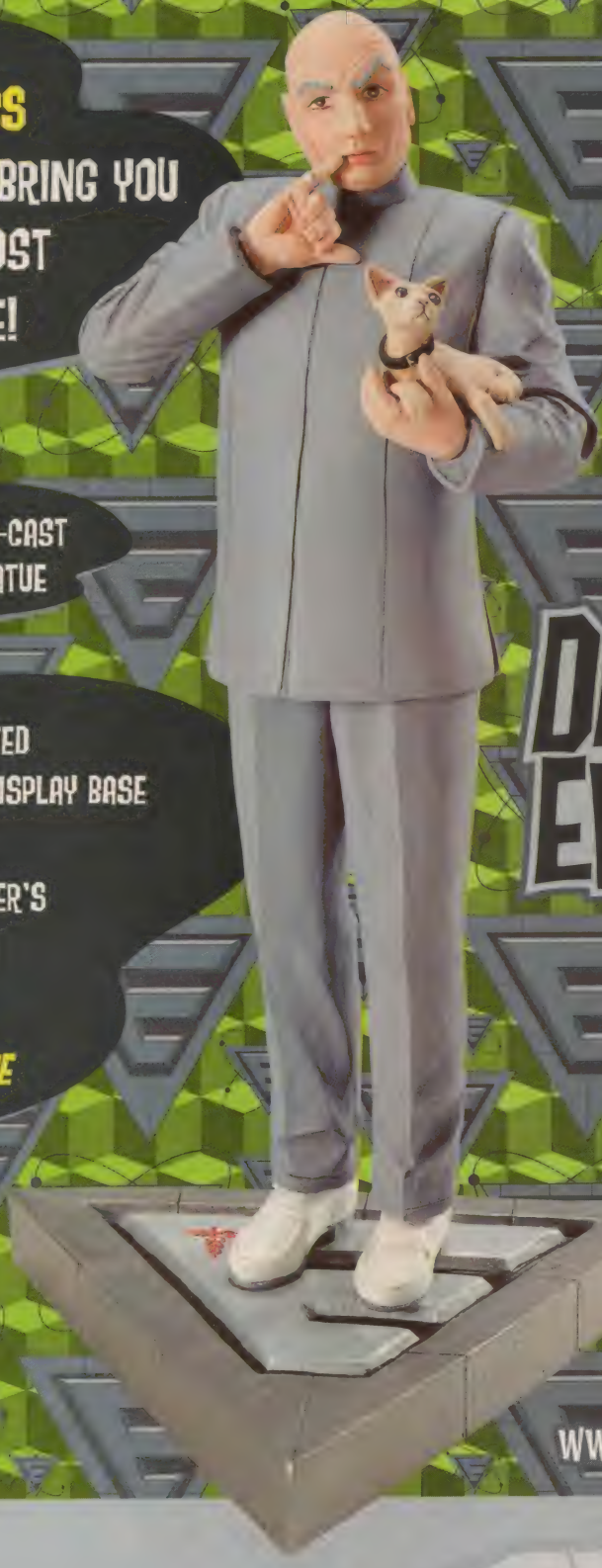
Grant, a Tucson, Arizona native, majored in English and creative writing, and began working for a local NBC affiliate while still a student.

Grant, whose credits also include the series *Covington Cross* and *The Oldest Rookie*, enjoys working in the entertainment business. "I try to do things that interest me and not just for the buck—although you do that at times to pay the rent. I'm lucky that I've done not only detective shows, but also a high school musical, a Medieval drama, a space show, so it has been all over the place.

"I just want to work," he concludes. "I love the process of starting off on new shows, as difficult as they are. I would love to have a hit that runs for five years, but just to do the work is already a pleasure. Nobody sets out to do a bad show, so, as I've always said, let's at least try to have a good time while we're doing them."

DARK HORSE COMICS AND NEW LINE CINEMA BRING YOU THIS SUMMER'S MOST DIABOLICAL COLLECTIBLE!

THE *DR. EVIL* COLD-CAST COLLECTIBLE STATUE



DR EVIL™

- FULLY PAINTED
- WITH DISPLAY BASE
- 12" TALL
- BASED ON THIS SUMMER'S SMASHING FILM

AUSTIN POWERS: THE SPY WHO SHAGGED ME

© 1999 NEW LINE PRODUCTIONS, INC. ALL RIGHTS RESERVED. DARK HORSE COMICS® AND THE DARK HORSE LOGO ARE TRADEMARKS OF DARK HORSE COMICS, INC., REGISTERED IN VARIOUS CATEGORIES AND COUNTRIES. ALL RIGHTS RESERVED.

DARK HORSE COMICS®

WWW.DARKHORSE.COM

Please send me ☐ Dr. Evil statue(s) @ $99.95 ea.

For each figurine, add $13 Shipping & Handling U.S., $20 Canada/Mexico, $50 International. New York residents please add 8.25% sales tax.

METHOD OF PAYMENT:

☐ Check ☐ Money Order ☐ MasterCard ☐ Visa

Amount Enclosed

$

Send order to:

Starlog Group, Inc.
475 Park Avenue SO
New York, NY 10016

PAYMENT ACCEPTED IN U.S. FUNDS ONLY. Offer available in U.S., Canada, Mexico, UK, Japan, Australia, France, Germany, Italy, Spain, and all of Central/South America. All items subject to availability. Refunds given only for items that are sold out. Please allow 4-6 weeks for delivery. If you do not wish to cut coupon, we will accept written orders.

Name as it appears on card _____

Street Address _____

City _____

State _____ Zip _____

Postal Code _____

Country _____

Account # _____ Card expiration date (Mo./Yr.) _____

Signature _____

Daytime Phone # _____

Dark Horse Comics and New Line Cinema Bring you this summer's grooviest collectible!

AUSTIN POWERS™

Groovy BAby!

The Austin Powers cold-cast collectible statue

- Fully Painted
- 12" Tall
- With Display Base
- Based on this summer's smashing film *Austin Powers: The Spy Who Shagged Me*
- Look for the *Dr. Evil* statue next month!

www.darkhorse.com

DARK HORSE COMICS®

©1999 New Line Productions, Inc.. All rights reserved. Dark Horse Comics® and the Dark Horse logo are trademarks of Dark Horse Comics, Inc., registered in various categories and countries. All rights reserved.

Please send me ☐ Austin Powers statue(s) @ $99.95 ea.

For each figurine, add $13 Shipping & Handling U.S., $20 Canada/Mexico, $50 International. New York residents please add 8.25% sales tax.

METHOD OF PAYMENT:

☐ Check ☐ Money Order ☐ MasterCard ☐ Visa

Amount Enclosed

$

Send order to:

Starlog Group, Inc.
475 Park Avenue SO
New York, NY 10016

PAYMENT ACCEPTED IN U.S. FUNDS ONLY. Offer available in U.S., Canada, Mexico, UK, Japan, Australia, France, Germany, Italy, Spain, and all of Central/South America. All items subject to availability. Refunds given only for items that are sold out. Please allow 4-6 weeks for delivery. If you do not wish to cut coupon, we will accept written orders.

Name as it appears on card _____

Street Address _____

City _____

State _____ Zip _____

Postal Code _____

Country _____

Account # _____ Card expiration date (Mo./Yr.) _____

Signature _____

Daytime Phone # _____

All Voyager Photos: Copyright 1997, 1998, 1999 Paramount Pictures.

Photo: Mimsy Yarish

"Alice," the latest *Trek* to spotlight Tom Paris, finds Robert Duncan McNeill facing new wonders.

Paris in Wonderland

Robert Duncan McNeill is still Voyager's loose phaser.

By IAN SPELLING

Photo Jo Beth Taylor

In directing, McNeill has discovered a grand new vocation. So far, he has called the shots on three *Voyager*s.

Scene #44 of "Alice," the sixth episode of *Star Trek: Voyager*'s sixth season, is not going smoothly. The director, David Livingston, intends for a hand-held Steadicam to glide back and forth between Tom Paris (McNeill) and B'Elanna Torres (Roxann Dawson) as they argue while walking through a *Voyager* corridor. But it's not quite working as imagined. Livingston, a noted perfectionist, confers with his camera operator and the lighting crew and they try the scene again. Still not right. McNeill then offers a suggestion as to how he might move as he utters his lines. Livingston nods his head in the affirmative as McNeill speaks. It still requires a few more tries, but Livingston eventually has his shot in the can and McNeill runs off to the makeup trailer to be prepared for his next shot.

It's suggested to McNeill while he is being made up that Livingston listened to him as much for his thoughts as a director as he did for his reasoning as an actor. McNeill, who has called the shots on "Sacred Ground," "Unity" and "Someone to Watch Over Me," smiles. "That's nice," he says. "It *may* actually be a little bit true, too, even though I try not to talk like a director to a director when I'm not directing. There are those actors who *will* tell the director what to do and have lots of opinions, and I try not to do too much of that. My feeling is that when I'm not directing, whoever *is* directing has done his homework and is coming in with many thoughts and ideas I may not know about, and he wants me to listen as an actor.

"So, I just try to do the *one* job that I'm doing, which is acting. I really embrace that. I find it distracting as an actor sometimes to think too much about where the camera is going or what other technical things are happening. I really try to *not* do that, although I like directing and I want to direct more—and maybe because some people see me a little bit as a director or at least know I have some experience, it sneaks out when I'm on the set acting. If there's a problem on the set, yeah, it has definitely helped that I've observed directors and directed myself. If I'm asked, I can sometimes help solve the problem."

More on directing later. For now, it's time to discuss season six of *Voyager*. "They really haven't told me what to expect this year, either for the show or for Tom Paris. It seems to me," notes McNeill, "that I don't know much more than the audience about it, but we're definitely getting closer to home. I think the idea of getting back to the Alpha Quadrant will become more and more realistic as we go on this year. We'll probably have more contact with things from home as we get closer. That has already started to happen. Just look at 'Equinox, I & II.' We'll probably see more rogue ships and other people. For my character, we did talk a little bit about using his love of the 20th century more often. People seemed to enjoy Captain Proton and that whole storyline. I don't know if we'll see more of Captain Proton or not, but there's a lot of fun we can have in *Star Trek* time to bring the present time into that world."

Look for McNeill this month in the "Alice" wonderland. Does this mean Neelix (Ethan Phillips) is the Cheshire Cat? Curiouser and curiouser.

Photo: Michael Yarish

Viewers didn't see all that much of Paris during the fifth season. And when they did, it felt as if it were merely for the occasional quick moment with paramour Torres. "You know what's interesting? I only had one episode that you could *really* call a 'Tom Paris episode,' and that was 'Thirty Days,' but I actually had a lot

McNeill truly enjoyed his holo-adventures as Captain Proton, but he isn't certain the cliffhanger hero will return this season.

Photo: Ron Tom

"Thirty Days" changed the tenor of the Paris-Janeway relationship. Nevertheless, the actor expects few repercussions beyond the loss of rank.

Photo: Danny Feld

to do last year as the buddy of the character who had the A-story," McNeill notes. "That was OK, too. I was here at Paramount a lot and I did a great deal of work. It's one of the things I like most about Paris. He mixes well with just about everybody on the ship. If you put him with Harry Kim [Garrett Wang], you have the two young guys, the best friends, the buddies. If you put him with Tuvok [Tim Russ], you've got a great opposites thing going on, which is good for a lot of humor. If you put him with Neelix [Ethan Phillips], who's so nervous and always wanting to please everyone, you get to see how different an attitude Paris has.

"It's the same with all of the characters, and that worked very well last year. Even in the show I directed last season, 'Someone to Watch Over Me,' I had a lot of scenes with Seven of Nine [Jeri Ryan] and the Doctor [Robert Picardo]. I was so focused on directing the episode that I didn't even worry much about my scenes as an actor. When I saw the whole show cut together, it was some of my favorite work I've done as an actor on *Voyager*. I was just so distracted by being the director that as an actor I was relaxed. Even [executive producer] Rick Berman called me and said, 'I didn't want to cut a minute of the show, and it was some of your best work as an actor.' I said, 'Maybe you should have me direct all the shows, and then I'll be brilliant as an actor all season.' "

"Paris—and I, actually—are still trying to accept his demotion."

Ensign in Love

McNeill's big moment last year came in "Thirty Days," the Rick Kolbe-directed hour in which Paris ignored orders and attempted to torpedo a refinery that was depleting an ocean of its oxygen. For his major indiscretion, Captain Janeway (Kate Mulgrew) put Paris in the brig and busted him down to the rank of Ensign. "He really got it good," McNeill jokes. "Janeway came down hard on him. Paris—and I, actually—are still trying to accept his demotion. Beyond the rank, though, I don't think you'll see too many repercussions. What it does, I think, is give us the opportunity to see him earn back his rank as Lieutenant. That's an appropriate rank for Paris, just in the big picture. It's about right, in terms of his life's experiences, his attitude. He has been around long enough to warrant that rank. An Ensign rank suggests that he's a little more naive, younger or inexperienced than he really is.

"The episode *was* very dramatic. It had a lot of action. The special FX were great. All the stuff in the brig was added at the very end. It was not in the original script. The episode ran so short that they had to add about 10 minutes to it. So they went back, reconceived the whole show and sort of book-ended it with these scenes in the brig. That gave it a lot more depth than it originally had and made it a much better show."

Fans might also point to "Course: Oblivion" as another fairly big Paris episode. That was the one in which Paris and B'Elanna appeared to have gotten married. Though entertaining, the hour was a great tease, which begs the question: Does McNeill think the *Voyager* writer-producers have done right by the Paris-B'Elanna relationship?

"I've been OK with it," he responds. "Early on, I always thought that Tom Paris would be a character like Riker or even Captain Kirk, with the babe of the month. And I think he has been the *least* like those guys. That stems from the fears that the writer/producers had initially about this rebel character being too unattractive if he appeared to be a womanizer. He already had other qualities that might be unattractive, so they didn't want to throw womanizer onto that list, too. They've been very careful about that. I think that's one of the reasons they hooked him up with B'Elanna. It makes him seem more mature and committed.

"I would have liked to have played out

To McNeill's relief, *Voyager* has not focused on the soap opera aspects of the Paris-Torres affair. But even he isn't sure what's ahead for the young lovers.

Photo: Robbie Robinson

more stories with guest star characters that had more possibilities. Once you start doing it with a series regular, you have to be careful. Every step has to be really thought through. Are we going to commit to this? How do we deal with this later on? What are the repercussions of keeping them together? Of breaking them up?

"I don't know exactly what they're going to do with the relationship this year. I do know that Rick and Brannon Braga both feel that to follow the relationship like a soap opera is *not* a good thing to do. I agree with that. They only want to use the relationship when it applies to a specific episode. What I mean is that they want it to come out of the story. We don't want to just go into a Paris-B'Elanna scene for its own sake, just to say, 'Well, how are the lovers doing this week?' "

Commander with Camera

And now back to directing, which McNeill yearns to do again. As soon as possible, in fact. He's not currently lined up to step back behind the *Voyager* camera, but hopes the powers-that-be will find an episode for him later this season. "I've done three shows so far and I'm very proud of them," he says. "They all turned out really well. I think everybody has enjoyed it when I've directed. *I* enjoyed it when I directed. *Star Trek* has given many people the opportunity to direct and to produce, to expand their careers beyond acting. You can go back to Leonard Nimoy and then you've got Jonathan Frakes, of course, and LeVar Burton and half the casts of *Deep Space Nine* and *Voyager*. There are a lot of politics involved. They have to be careful that it doesn't get out of hand. So, they've been very supportive of me directing, but also very careful.

"They want *everyone* to feel comfortable with it. They don't want too many actors directing too many episodes because it affects the scheduling. But who knows? Just like Jonathan and LeVar, I would love to come back and direct another *Star Trek* series. At that point, I would be more free in terms of getting directing slots, not to mention my schedule would be easier. I'm sure I'll direct again before the series' end, but I'm not sure when. Obviously, I would love to do one this season and one next, but it's out of my hands."

When you go to interstellar war—or even just holo-WWII—it's always nice to have a Borg on your side.

Photo: Peter Iovino

lot, like Jonathan and LeVar. That would be nice."

As McNeill's makeup man applies some final touches, the young children of a *Voyager* staffer step into the makeup trailer. The actor makes pleasant small talk with the two kids for a few moments before they leave.

Homeward bound? McNeill believes *Voyager* is definitely getting closer to Earth.

Photo: Michael Yarish

Resisting the temptation, McNeill often just acts instead of dispensing directorial advice to colleagues. "I just try to do the *one* job," he says.

"I'm sure I'll direct again before the series' end."

Those familiar with McNeill's career know that he takes directing very seriously. His baseball-themed film short, "The Battery," has been well-received on the film festival circuit. He's also branching out into producing and recently sold a TV movie idea to Paramount and UPN. That idea is now *Monster*, which will probably air early next year. "I found the script and sold it to Paramount with the intention of directing it. We couldn't work out the dates for me to direct because it's shooting now in Australia and I have to be here. I'm producing that and am trying to sell UPN on other ideas. I think UPN and, hopefully, other people realize that I want to do *more* than just act. Who knows? Maybe by the end of all this, I'll have my own production company here on the Paramount

The encounter gets McNeill musing out loud about his own children and how *Voyager* is as much a part of their lives as it is of his. His comments are an appropriate epilogue, once more reflecting his love of directing. "My kids are so used to their Daddy being on *Voyager* that I think they're going to be in for a shock when it stops," Robert Duncan McNeill comments. "My son was born just a few months before the show started, so he doesn't know anything except Daddy doing *Star Trek*. My daughter, who is nine, has a vague memory of my life before *Voyager*, when I was like most actors, going from one project to another and going on location.

"I did a lot of theater, too, and was in New York City quite a bit, for months at a time, though I usually had her and my wife with me. It was a different kind of a life, much more of a vagabond-Gypsy life. So, it will be interesting to see what happens when *Voyager* does end. That's another reason that directing is so appealing to me. There's a little more stability. In a weird way, you're a bit higher up on the food chain. You also get in on the process early and stay there until it's done."

QUEEN of

With a virtual nod & an alternate quip, Pat Cadigan rules.

By ANNE GAY & STAN NICHOLLS

"Queen of Cyberpunk?" Pat Cadigan smiles. "Well, actually I'm Queen of Cyberpunk *only* because I couldn't convince anyone that Queen of the Universe was a much better title. A journalist interviewed me for the woman's section of *The Guardian* [a British newspaper] in 1994, and she said this about me without my having to throw hints. I didn't even have to play charades with her. You know, sounds like 'queen.' [She pantomimes wearing a crown.] But 'cyberpunk' is too hard to mime. It's not something I can do when I'm sober.

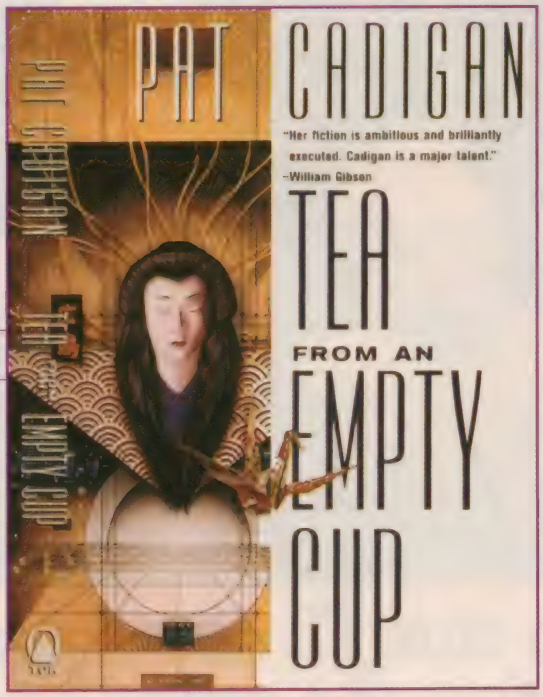
"I take no responsibility for the accolade except that I'm tickled to death that they said it about me. Every time I see it, I chuckle madly to myself. I have to go out every so often and have someone beat me up to bring me back to Earth. Fortunately, that's not hard—daily life is a humbling experience. When people are rude to me in the supermarket, they're being rude to the Queen of Cyberpunk now, not just any old person."

Born in Schenectady, New York, Cadigan grew up in Fitchburg, Missouri, attending the University of Kansas after high school, but now she calls London, England home.

Though Cadigan is best known for her punchy, intricately plotted SF short stories and novels, her books have all received varying degrees of critical acclaim—from her debut, *Mindplayers* (1987), to the more recent *Synners and Fools*. Both of these, in fact, won the Arthur C. Clarke Award, making her the only author to walk off with this prestigious best-of-the-year prize twice. Her latest novel, *Tea from an Empty Cup*, is also garnering its share of critical plaudits.

Cadigan's devotion to film-related books like *The Making of The Mummy*, however, comes from a simple love of movies—and the promise of an attractive paycheck. "Writing *The Making of Lost in Space* was a complete departure for me, but I took the assignment mostly out of pure greed," she confesses. "It was paying more than I had ever gotten for anything, and it wasn't paying a fortune. But it was just the most fun I've had in public working with my clothes on."

What would she like to tell us about working in public with her clothes off? She laughs, "I'm afraid that's another interview."



Enter the artificial reality of Pat Cadigan's stunning novel, *Tea from an Empty Cup*. She's the Queen of Cyberpunk.

Art: Bruce Jensen

Virtual Author

Humor is an ingredient of all Cadigan's work, even if only a glint of light intrudes in an otherwise dark narrative. She's witty when she gives public readings, too, or engages in interviews, where wisecracks regularly punctuate the flow. "It's something that started inadvertently," the author says. "I would like to claim that I'm witty all the time, that I can always think of devastatingly clever things to say, but it's something that just runs in a family with a gift for languages.

"I was raised by my mother, my aunt and my aunt's business partner. I was very, very close to my Aunt Loretta. She was like another parent, and when she died, after we had taken care of her through a long illness, we had the wake, an open-casket affair. The undertaker didn't use a very good wig on her and also bought the wrong kind of dress—it was very elaborate and lacy. But my aunt overdressed for everything. She worked in a steel factory and you would have thought she was a showgirl going to work. So we looked down at her in the coffin and finally I said, 'At least she's overdressed.' To which my mother replied, 'Thank God for that.' That was what our life was like. That's how it always was.

"My grandfather used to do this thing with his seven kids where he would buy them all desserts. As soon as the kids sat down, he would push their faces into the desserts. Then he would buy seven more that they could actually eat. That just about sums up my corner of the gene pool. As far as my DNA-bearers are concerned, there's a chromosome with a lampshade on it somewhere up the line. I don't think if a thousand wild savages were coming towards me to kill me, I would make a wisecrack. I would probably wet my pants and scream. But I've been in situations where you're not supposed to laugh, only the situation seems so funny I can't help it."

Cadigan's work has principally been in the dark and gritty realm of cyberpunk, an SF sub-genre popularized by William Gibson in such works as *Neuromancer* and "Johnny Mnemonic," which made cyberspace and virtual reality familiar terms. She's also a Visiting Scholar attached to the Cybernetic Research Unit at the University of Warwick in England. So what is it about VR and the new technologies that interests her so much?

"Everything about it interests me," Cadigan notes. "It comes down to having grown up poor and seeing everybody with all these terrific gadgets in their houses. I decided that in the future I wasn't just going to have gadgets, I was going to be privy to how they were produced and maybe invent some myself.

"What began to interest me more, though,

were the repercussions. As it turned out, people who had lots of pretty gadgets, who always knew where their next meal was coming from, for some reason just weren't happy all the time. Sometimes it seemed like having lots of really neat gadgets worked against them. Corny as it sounds, no matter how much you've bought, there are things you just can't buy. You can't invent your way out of some situations or use technology to get around them."

Her latest novel, *Tea from an Empty Cup*, might be called a "VR whodunit," a description Cadigan understands. "Like many SF writers, apparently, I've always liked detective fiction, true crime stuff,' she explains, "and I decided that I wanted to write a future crime novel. But I didn't want it to be, 'This is a bank robbery in the year 2016.'

"I wanted the crime to be one that would be possible maybe in the future, but certainly *was not* possible today—a completely new kind of crime. It occurred to me that whatever new technology you add to a culture always seems to bring many benefits, but also a bunch of hazards. You always add the potential for people to be very seriously hurt or killed somehow, and this usually tends to bring law enforcement into the picture.

"I made a change to the phrase VR, incidentally. Many people call it Virtual Reality. Me too. I was always calling it VR, and then there was a TV series called *VR.5*, so I decided I wanted to distinguish it from that. In *Tea from an Empty Cup*, the characters use the expression AR, and AR has a few more possibilities. In the next book, it'll be clear that some people call it AR for Artificial Reality, but other people will insist that it's *not* Artificial Reality, it's Alternative Reality. So I can push that angle culturally with it. Lieutenant Constantine, the heroine of that novel, is going to star in the new book. She'll be assigned to Artificial Reality whether she likes it or not. They call it VCAP—Virtual Crimes Against Persons. As opposed to VICAP, which is what we have in the United States—Violent Crimes Against Persons."

Alternate Orient

The novel doesn't take place in America, the center of so many cyberpunk stories. "Remember," Cadigan adds, "I don't live in America any more. I live in London. I've had the European experience. I'm getting more of an international perspective, so I'm hoping that my work will read as less American-centered and more like from someone who's aware there's a world *besides* America."

Tea from an Empty Cup is set after Japan has been destroyed by a series of earthquakes and a group of people are using the Net to recreate it as a virtual experience. "The novel started out as a novella that Keith Ferrell asked me to write for an anthology about future Japan called *Black Mist*. At the time, he was still Editor-in-Chief at *Omni* magazine. He said, 'I really need to use this for *Omni* Online, the Internet version. Will you write another one?' So I wrote another one, and by the time I had finished, I realized I had most of a book. Eventually, I took the raw materials of both of them and made an awful lot of changes [and had a book].

Or blast off with Cadigan as she tackles media tie-ins, *Making of* books and young adult SF novels.

"I've long been interested in Oriental culture anyway. I've always liked learning languages, and my favorite languages to learn are ones that don't have alphabets like ours. So when I was at the University of Kansas, lo! these 25 years ago, I took Mandarin on a dare. This was back even before dinosaurs roamed the Net. It was before the discovery of flame. At the time, there was a large Chinese student population at the University of Kansas. I had a part-time job at a local restaurant where the cook was Chinese and most of the regulars were Chinese.

"It got to the point where I was taking their orders in Chinese and giving their orders to the cook in Chinese, and then bringing it to them and talking Chinese to them. I started to *think* in Chinese. Unfortunately, after that, everyone went back to the Orient, so I'm not fluent any more. But can you imagine Chinese with a Kansas accent?

"Japanese intrigues me, too. Ten years passed and I had my son, and my son happened to catch *anime* on television one morning and that was it. *Anime* features these big-eyed women with little-girl faces so, being a guy, he got *very* interested in Japanese stuff. Writing all those novellas, I had to go to him for quite a lot of references. Because by then he had watched *Akira* five times and he, about as much as any Westerner, opened my eyes to how non-Western people feel they are seen by Western people, particularly Americans."

In another departure, Cadigan recently wrote a young adult SF novel, *Avatar*, part of the Web series for Dolphin, the YA imprint of UK publisher Orion Books. "My hat is off to the writers of children's fiction," Cadigan says. "I did this one young-adult book, and I had never appreciated how extremely difficult it is. Young-adult fiction, children's fiction, is a calling. It's not something that you just do. I can remember reading young-adult fiction when I was small and loving it, and I know the spirit that it's supposed to give you, the feeling that it's supposed to bring you. I know it, but I can't do it. It's like I can tell you how to tap-dance, but I can't do it."

Can Pat Cadigan talk about her next project? "I was thinking about that as I wrapped up *The Mummy* book. As I did the last bits of research, I realized, 'I don't know what I'm going to do next.' "

And now? She looks relieved. "Now I know. But you'll have to wait to find out." ☆

"When people are rude to me in the supermarket, they're being rude to the Queen of Cyberpunk now."

Art: By & Copyright 1999 Keith Birdsong

Design & Layout: Rick Teng

BUG HUNTERS

By BILL WARREN

STARSHIP TROOPERS & ENEMY ALIENS CLASH, CGI STYLE.

Though the lavish, action-packed, brutally satirical movie *Starship Troopers* didn't overrun the box office like a horde of alien Bugs in late 1998, executive producers Richard Raynis and Jeff Kline, who have previously brought *Godzilla* and *Men in Black* to television, still saw promise for the concept in another medium, and have adapted it into a new TV series. But *Roughnecks: Starship Trooper Chronicles* differs from their past efforts in that it is being done entirely in computer graphics, and unlike most American TV series, has a beginning, middle and an end, telling its story over the course of 40 episodes.

Trooper Scoops

Interviewed in his office at Sony Pictures, which is lined with posters from Dean Martin's Matt Helm movies, Kline proves to be a friendly and articulate spokesperson for his series. The reason he wanted to be involved is simple. "For the same reason many of the people around our studio," he says, "the artists, the designers, were clamoring for *Starship Troopers*. We had all read the book at some point in our lives and thought it was fantastic. Many of us thought either the movie was disappointing, or that it didn't take advantage of all the stuff in the book.

"So it was an opportunity to explore the characters over 40 episodes, and do some of the stuff which they couldn't afford to do in the feature, like drop suits and hundreds of different kinds of Bugs. It was a chance for all of us to revisit a book we read when we were teenagers and loved, and really do it deeper than the movie could."

He admits that, like the movie, the classroom scenes that form the bulk of the Robert A. Heinlein novel won't play a large part—if any—in the TV series. "It's an *action* show, so we decided to err on the side of action. We took the adventure elements, and probably made more of the soap opera elements on our show than Heinlein did." Also, Heinlein's controversial socio-political views won't turn up in the series. But do look for visits to more planets, and even for the Skinnies, the novel's alien race enslaved by the Bugs.

Some of what the producers include from the novel is "technology stuff. Even on that movie budget they couldn't afford to do everything. For example, we have a version of the drop suit. When the troopers drop out of a ship, the suit kind of burns away as they descend, a

Why CGI? It's far more realistic to wage interstellar war on a budget when computers render the thousands of alien enemies.

paratrooper without a parachute."

Roughnecks (which is part of the syndicated Bohbot Kids Network) breaks its 40-episode arc into five-episode "chunks," as Kline puts it. "Each chunk is its own campaign, so it typically takes place on one planet or in one area against a particular strain of Bug, although others figure in. It's a chronological highlight film of the war, concentrating on eight different campaigns, the last two of which take place on Earth."

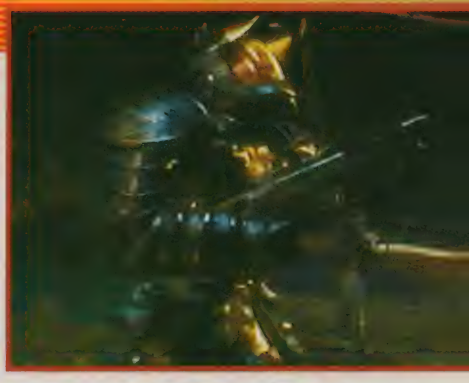
This is a war story. Not all these *Roughnecks* will survive combat.

The series' main characters include some of those from the novel and movie (though none of the actors from the film do their characters' voices). Johnny Rico, voiced by Rino Romano, is still the central character; the others include tough Dizzy Flores (E.G. Daily); Carl Jenkins (Ryder Strong); pilot Carmen Ibanez (Tish Hicks), who is *not* in love with Johnny here; Zander Barcalow (Nicholas Guest) and Lt. Razak (Jamie Hanes), who is similar to the movie's Lt. Raczak. Green soldier/war correspondent Higgins (Alex Polinsky), experienced Sgt. Brutto (David DeLuise) and combat engineer Gossard (Bill Fagerbakke) are all new grunts on the series. Other characters will turn up from time to time as well—and since this is a war story, *don't* expect all of these troopers to survive the 40 episodes.

"I have learned that that's pretty unusual," Kline admits. "For us, if you're going to war, you're going to show its consequences. You're going to have to have people you care about *not* survive, because that's what happens. I'm not going to tell you who, obviously, but there are characters who will not make it all the way to the end of the season."

Kline is something of a survivor himself. Upon his arrival in Hollywood, he first worked for Roger Corman, and later for Charles Band before ending up in television. He wrote pilots and scripts for such series as *Lawless*, *Fortune Hunter*, *God Squad* and his favorite, *Matt Helm*. He worked in daytime programming at NBC, arriving at the Columbia Pictures Television development department in 1989, eventually becoming Senior VP. Now he's one of the heads of the animation division at Sony/Columbia Pictures Television. He has worked on *Jumanji*, *Men in Black*, *Dragon*

All Troopers Photos: Copyright 1999 Adelaide Productions Inc.



These aren't the only Bugs fans will see. More than two dozen unpleasant monsters are on the prowl.

Men in Black veteran Jeff Kline was eager to enlist with *Starship Troopers*. Like most SF fans, he had read and loved the Robert A. Heinlein novel.

Tales and *Godzilla* and, in addition to *Starship Troopers*, he's currently an executive producer on *Big Guy and Rusty the Boy Robot*, based on the comic book created by Frank Miller and Geof Darrow (see the page 43 gatefold).

He hopes that even those who loved the *Starship Troopers* novel but didn't like the movie will give this CGI series a fair shake.

The movie actors won't be heard on the TV show. Trooper voices are provided by newcomers to the saga.

"The movie has to tell its story in two hours, beginning middle end. We can attenuate that over 40 episodes and really show you *how* Rico becomes the hero of the Bug Wars."

Bug Outs

The show is aimed at kids from 10 to 16. "Think of *Roughnecks* as a high school show or college drama, then transpose that situation into Oh My God We're Thrown into the Most Incredible War. One issue we wanted to deal with was romance, and that's why we made more out of the female characters—both to give us more relationship stuff to play, and because as we sat around and tried to envision the future, we all assumed men and women would be much more equal, whether in the military or anywhere else."

No matter what else Heinlein might have said about the movie and this series, it's very likely that he would have approved of their inclusion of women in the troopers. Kline does point out, "The truth is, if you love anything in one medium, there's a high chance of being disappointed when it's translated to any other medium. So while we all came to *Starship Troopers* because we loved the book. I hope the show can be judged on its own terms. Yes, it is *Starship Troopers*. Yes, Heinlein's book was absolutely our jumping-off point, but the show has to live and breathe on its own. Television is a different medium. Our means of storytelling and the kinds of things we're going to do will be different."

For example, those who missed Heinlein's powered "jump suits" in the movie will continue to miss them in the series. "We didn't want to make the soldiers too powerful," Kline explains, "and as we started fiddling around with whether we wanted them to make superhuman leaps, both from a design and story standpoint, it became a little complicated. If they can just jump away from stuff, it's harder for us to create conflict. More importantly, that's a lot of drawing. If they're constantly shifting their position, we have to constantly shift the background and everything going on in that frame. That's very time-consuming.

"So in a weird way, the more contained we could keep them, the better it was for story. It let us play more with their resourcefulness—how do we get out of this?—intellectually, not just by jumping away from it. It also let us do more detail within the frame because we didn't have to keep jumping from place to place to place."

There were a half-dozen different types of Bugs in the movie. So the TV series, of course, will up the arthropod ante. "You'll see about 25 or 30 more types here," Kline points out. "I don't want to give too much away, because I would rather you *watch* the show, but we'll feature Bugs in all shapes and sizes. We'll show all different modes of transportation—flying, swimming, whatever—and different types of protective and defensive weaponry, from spitting fire to shooting poison or darts. There are lots of different things the Bugs can do to you to mess you up."

In the film, it wasn't entirely clear why (or even if) the Bugs began the war with Earth. They slaughtered Mormon settlers on one planet, and dropped a big rock on Buenos Aires. But their goals are never very clear, and the TV series is hewing reasonably close to this approach. "The basic idea is that they are territorial and bent on expansion. It doesn't matter who's in their way, although it just so happens it's humanity this time. They're moving from place to place, and intend to take it over. Kind of like real estate brokers."

This is the first CGI series from Sony TV, and it's a formidable task to do 40 episodes in the time span and budget allowed. They're using CGI "strictly to separate ourselves visually from the other stuff out there," says Kline. "We hadn't done a CGI show before, but everyone here was intrigued by the idea.

"It seemed like if we were ever going to do a show CGI, *Starship Troopers* was the one, because we were very concerned about how we were going to animate thousands of Bugs. In cel animation, it's hard to draw all those things. And how do we do armies, spaceships and the technology? It was so detailed for cel animation, we thought we would have to keep cheating, to keep cutting back. It's not 200 Bugs, it's 20 Bugs, and they're all seen from the back," he laughs.

"So when we realized that CGI could allow us to really *not* compromise on some of our Bug, interplanetary and adventure stuff, then it became, 'OK, let's try this CGI, if we can be satisfied that we can also get the human stuff out of it.' And when we decided that the expressions are good and Richard Raynis became satisfied that CGI could deliver the human stuff in a way that we could all be happy with, that's when we finally pushed the button and said, 'OK, let's do this CGI.' "

The first batch of episodes were split between two effects companies, Foundation Imaging and Flat Earth Productions. Foundation—responsible for the effects in *Mystic Knights of Tir Na Nog* and the *Babylon 5* pilot (as well as several seasons of *B5*)—eventually took over completely. For the movement of the human characters in the series, Foundation is using the motion capture technique, shooting

Roughnecks follows the Troopers through eight dangerous battle campaigns onward to battleground Earth.

Elements from the book which went unused in the film are part of the TV series, but not, alas, everything. No jump suits, for example.

It's an action show, so there's always plenty of action. In this case, the mission is to alien-nap a plasma bug.

on their stages in Valencia, CA.

"We have separate motion capture on mouths," Kline says, adding that the bodies and faces are done at different times, and not necessarily by the same performers. "Mouth movement was a huge issue for us, because much of our show is about the people, and so you need expression. A thing that CGI has historically *not* done well on a TV budget or time frame is expression. There are still times when I cringe and wish we could have gotten more, or the mouth flap isn't working just right, but it's as good as it can be right now. By the time we get to episode 40, it will probably be better than when we started, because we will have learned, and the technology will have progressed.

"We are fighting *every* minute. I would be lying if I told you that I wasn't worried sometimes, there are times where we're going to have to clip a corner here, but we don't have time to go back. That's true of any creative process. There are times where you say, 'OK, that's the way it is for now, let's move on to the next one.' "

Graphic Battles

Although, like almost everyone else in Hollywood, Kline is sure that CGI will be used more and more as it becomes easier (and cheaper) to do, he doesn't think it will actually replace cartoon animation. "I believe the two will co-exist. There is definitely a different feel to cel animation. Video tends to be much more immediate, film has more of a dream quality. With cel animation thus far, you can get a warmer quality than you can with CGI. One reason we went with *Starship* for the CGI show is that it's already about a mechanized, somewhat cold environment.

"With CGI, you can do incredible landscapes, the Bugs are fantastic, crowd stuff looks great. But small, familiar movements—a shirt flapping, an arm doing a subtle movement, a hand picking up something—tend to look not so great in CGI," Kline admits. "The technology isn't quite there yet.

"If a Bug is running, you're going to buy it if it has a little stutter step or something, because who knows what a huge Bug would do on Pluto? But with a human movement, you have a very strong frame of reference, you know when it feels wrong. So the suits were designed to be boxy, edgy, sleek, because it helped us cover the need for some of the more minimal human movement. They were specifically designed to cover some of CGI's failings of the moment, and allow us to work faster, to replicate faster, because the smoother the lines, the easier it is for us to do."

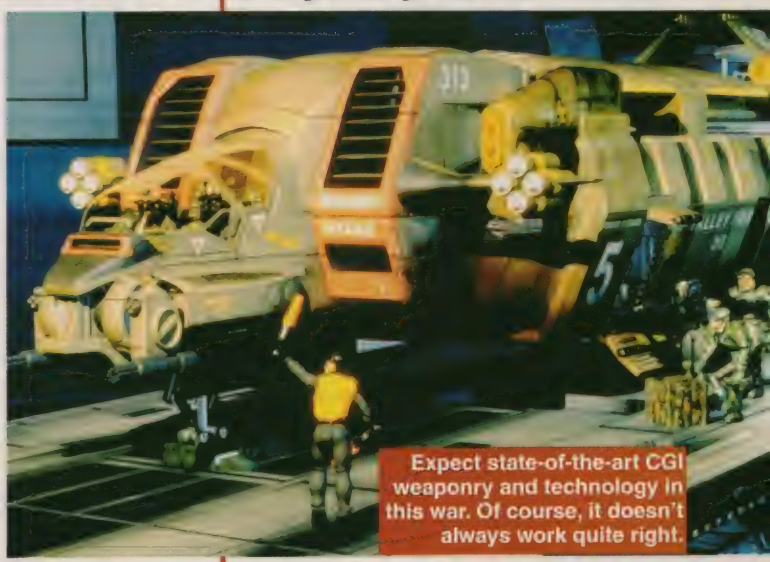
Movements and backgrounds are archived in a computer library so they can be reused with some tweaking, a change in color or angle. Unlike, say, a Hanna-Barbera TV cartoon where Yogi Bear keeps running past the same few trees, it's likely that in *Starship Troopers* even the most observant viewers won't spot the reused material.

"Hiring the writers for this one was a little more complicated than most," Kline points out, "because we had 40 episodes, and we had even more of a time crunch than usual. So in this one, we had five different teams under single story editors working concurrently, and each was responsible for five scripts. Each story editor took one week, and was responsible for that week's arc. Because of the trouble we were in time-wise, all of the writers were people we had worked with before, and who we knew would deliver. Marsha Griffin, the team of Greg Klein and Tom Pugsley, Greg Weisman who did *Gargoyles*, and who's doing a show for us now called *Max Steel*—we went to our strengths.

"We've been very fortunate in being able to both lure and hang onto a slightly higher level writer than some other animated series because script is so important to us," Kline claims, "and character is what drives our shows, which is a little more appealing than gags driving the show."

Voices were cast much the same way. "Sue Blu is our voice director, and she does a huge casting session where she's getting submissions and bringing people in for readings. Then, Richard, studio executives and I listen to CDs or tapes with the top 20 or 25. We'll all talk about it, maybe bring some people back, try some other things. And hopefully we'll find some agreement, or Richard and I will just go into a squared circle and fight it out until somebody gets it.

"The idea of using known voices vs. unknowns doesn't matter to any of us at all—it's not the most important element. The most important element is whether the voice is working, does it go with what we envisioned for the character," Kline explains. "The leads are serious business."



Expect state-of-the-art CGI weaponry and technology in this war. Of course, it doesn't always work quite right.

But, Kline insists, the series is "absolutely meant for boys and girls. I believe it's true that if you're a kid, you want to *be* your older brother or sister. You want to watch what they watch, to be exposed to what they get to see. Writing a little bit above the very specific age of your audience is a good thing, because they'll aspire to get there. If you try to write for them, you end up writing down to them in a way, because they don't want what they perceive to be little kids' stuff.

"Think back to your own childhood," Jeff Kline suggests. "You never wanted to read what they told you that you were supposed to read, you wanted to read one level up. I wanted to go further and understand more, and watch what the older kids were watching. I think that actually stimulates more imagination than delivering exactly what you perceive kids that age want. It means you'll be giving them stuff that they'll feel is beneath them." ★

Design & Layout: Rick Teng

THE X-FILES™

FIGHT THE FUTURE

THE OFFICIAL X-FILES™
MULDER AND SCULLY
LIMITED EDITION STATUES

- Each figure sold separately
- Fully painted figures measure 12" high, with painted and assembled base
- Sculpted by master sculptor Carl Surges
- Available now

Please send me ☐ Agent Scully statues @ $99.95 ea.

Please send me ☐ Agent Mulder statues @ $99.95 ea.

For each figurine, add $13 Shipping & Handling U.S., $20 Canada/Mexico, $50 International.
New York residents please add 8.25% sales tax.

METHOD OF PAYMENT: ☐ Check ☐ Money Order ☐ MasterCard ☐ Visa

Send order to:
Starlog Group, Inc.
475 Park Avenue So.
New York, NY 10016

AMOUNT ENCLOSED
$

PAYMENT ACCEPTED IN U.S. FUNDS ONLY. Offer available in U.S., Canada, Mexico, UK, Japan, Australia, France, Germany, Italy, Spain, and all of Central/South America. All items subject to availability. Refunds given only for items that are sold out. Please allow 4-6 weeks for delivery. If you do not wish to cut out coupon, we will accept written orders.

Name as it appears on card

Street Address

City State Zip

Postal Code Country

Account # Signature

Card expiration date (Mo./Yr.) Daytime phone #

The X-Files™ & © 1999 Twentieth Century Fox Film Corporation. All rights reserved. Dark Horse Comics® and the Dark Horse logo are trademarks of Dark Horse Comics, Inc. registered in various categories and countries. All rights reserved.

HERCULES UNEMPLOYED™

By IAN SPELLING

As his legendary journeys end, Kevin Sorbo reviews past labors & future exploits.

On the last day, God smiled on the little heroes. The story goes like this: For almost six years, Kevin Sorbo had starred as the ultimate hero in *Hercules: The Legendary Journeys*. And now Sorbo, Michael Hurst (as Iolaus) and the rest of the cast and crew were assembled on set in New Zealand shooting the last scene of "Full Circle," the series' final episode (airing this month). The end was indeed near, though not quite as near as one might imagine, for the abbreviated eight-episode season was *not* shot sequentially. The final episode was in fact filmed as episode number two.

"It was strange to be shooting the episode and to suddenly realize, 'Hey, this is the last fight or the last goodbye or the last walk into the sunset that people will ever see on a first-run basis.' So doing all of those things, for us, lost a little of the impact they would have had we shot them in order," Sorbo explains about "Full Circle," basically a "character-driven" piece directed by Bruce Campbell that resolves the relationships between Hercules and Zeus, Hera, Ares and Iolaus.

Photo: Geoffrey Short

"Michael and I knew, as we shot certain scenes, that 'this is it.' The final scene with Iolaus and Hercules is basically us talking about life. 'Don't you think we've done enough? Don't you think there's something else we can do?' Hercules tells Iolaus that this is all he knows, this is it, this is what makes him happy. He says, 'I'm going to keep walking down that road. Why don't you join me?' And Iolaus says, 'Yeah, why not?' And we walk into the sunset together.

"There was a weird thing about that particular scene, though. We shot it on a location called Wheeler's Beach, which we used quite often. It's a magical place. We were rushing through the day because it was extremely windy, and suddenly the clouds broke. It was the last shot of the day, a huge crane shot. We *had* to have the Sun. We needed the Sun because it was the final shot of the series.

"And we got it," Sorbo continues. "You have to understand, we were using this huge crane, and a lot of mistakes could have happened. You could flub the dialogue. The crane may not move at the proper pace. Well, the Sun was just dipping down into the ocean as we shot this scene, and these 40-foot shadows are

All Hercules Photos: Copyright 1997, 1998, 1999 Studios USA TV Distribution LLC

coming off of Herc and Iolaus as we recede from the frame. You can see the ocean, the wind and the waves coming in, and it was just gorgeous. And then the Sun went down. We didn't need another take because everything worked perfectly for that one last scene. Michael and I looked at each other and hugged. It was really emotional on the set. It was a nice way to go out, even though we knew we had six more episodes to shoot."

Heroes Unleashed

Hercules goes out having broken a great deal of ground. A phenomenon not unlike *Star Trek*, *Hercules* begat spin-offs (*Xena: Warrior Princess* and *Young Hercules*), fan clubs, conventions, an animated film, official merchandise and so on. As for the production itself, *Hercules* made tremendous use of the emerging CGI effects process to pit Herc against everything from three-headed monsters to morphing demigods (courtesy of the FX wizards at Flat Earth). Even its tone was unique. In a given episode, drama, comedy, action or a flight of fancy might take center stage, or several such elements could simultaneously come into play.

Who knew?

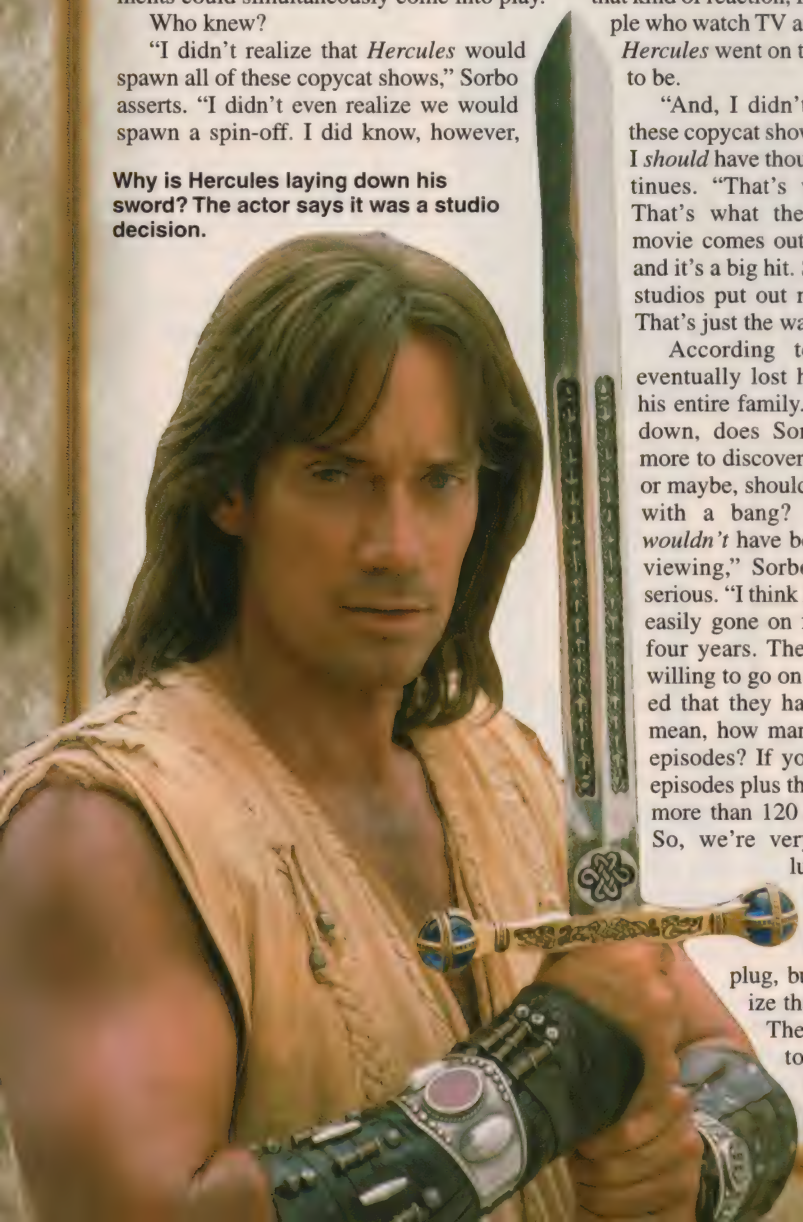
"I didn't realize that *Hercules* would spawn all of these copycat shows," Sorbo asserts. "I didn't even realize we would spawn a spin-off. I did know, however, that *Hercules* would be a successful show. We were into the third of the five TV movies we shot back in 1993 and 1994, and it just hit me. Actually, we had done a really big fight scene at the second movie's end. It was amazing. I saw the rushes, and I said, 'This is like a feature film. This is *not* a TV movie.' I realized that we had something there.

"When we did go to series, it was not what people imagined or expected. The show's biggest fans are people who came in two or three years down the road. They heard about *Hercules* and said, 'Yeah, yeah, yeah. I don't watch that stupid thing.' But we all make assumptions before we take a look at things. We *all* do that. It's human nature. I still get letters from people, men and women, who say, 'I heard about it, but didn't want to watch it. Then I saw it and thought it was really kind of fun.'

"They got what the show was about. The critics originally didn't know what the show was supposed to be about, but once they realized what we were doing—and that we *were* doing it on purpose—they said, 'You know what? *Hercules* is a cool show.' I think that kind of reaction, from the regular people who watch TV and the critics, is why *Hercules* went on to be what it went on to be.

"And, I didn't realize that all of these copycat shows would follow, but I *should* have thought of that," he continues. "That's what television is. That's what the movies are. One movie comes out that's about a ship and it's a big hit. Suddenly, four more studios put out movies about ships. That's just the way it is."

According to myth, Hercules eventually lost his mind and killed his entire family. As *Hercules* winds down, does Sorbo feel there was more to discover about his alter-ego, or maybe, should they have gone out with a bang? "Killing everyone *wouldn't* have been good for family viewing," Sorbo jokes, then turns serious. "I think *Hercules* could have easily gone on for another three or four years. The studio just wasn't willing to go on with it. They decided that they had what they had. I mean, how many shows reach 100 episodes? If you combine the 111 episodes plus the five movies, that's more than 120 hours of television. So, we're very fortunate. We're lucky to have had the hit that we had. I'm surprised that the studio pulled the plug, but then again I realize that this is a business. The show had become too expensive for them and they said, 'Look, we have over 100 episodes. This thing is going to go on forever in reruns. We can make a fortune on this now, so let's not worry about making it anymore.' "



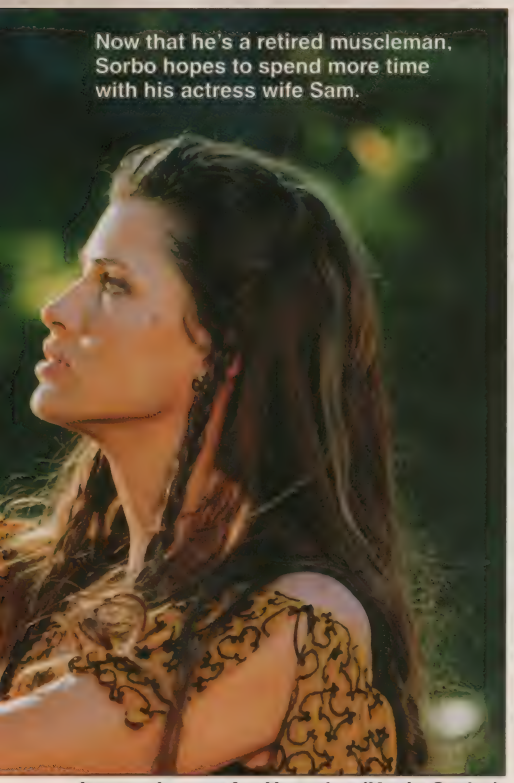
Why is Hercules laying down his sword? The actor says it was a studio decision.

Rumor suggests, however, that *Sorbo* wanted out, that Hercules was laying down his sword eight episodes into the sixth season at the actor's insistence. "I love that," Sorbo says sarcastically. "And Universal played that up, which didn't sit too well with me, to be honest. My contract was for eight episodes in season six. That was a renegotiated contract [agreed to] in 1996. So, it was almost four years ago when that contract was renegotiated. They didn't come forward with any kind of offer [for Sorbo to do more sixth season shows]. The studio didn't deny or confirm the fact that *I* wasn't the one killing the series. I find that very funny. *Hercules* was a wonderful experience for me and it did wonders, obviously, for my career. Now it's time to look for other things."

Pasts Unearthed

First, though, it's time to look back. There are plenty of aspects to *Hercules* that Sorbo will miss and a batch that he won't. There are episodes he'll treasure, and others he wishes he could bury. "The first thing that comes to mind is that I'll miss the cast and crew," Sorbo notes. "We've been doing *Hercules* for six years. It has been six years away from the country I love, six years away from my family and friends. You get homesick. You never really get entirely comfortable being away. But the cast and crew are what made the job fun for me. It was a great group of people. We had a relaxed set. We had a lot of fun. Michael Hurst and I had an absolute blast, but everybody was great. I

Photo: Geoffrey Short Design & Layout: Jim McLernon



Now that he's a retired muscleman, Sorbo hopes to spend more time with his actress wife Sam.

In myth, the maddened hero slew his own family. Not on TV, though. "Killing everyone *wouldn't* be good for family viewing," Sorbo quips.

Journey's over for Hercules (Kevin Sorbo) and Iolaus (Michael Hurst), mythic heroes and syndicated TV stars. They've gone "Full Circle."

Sorbo enjoyed last season's change-of-pace odysseys to Norway and Ireland—even when Morrigan (Tamara Gorski) took a hand.

Photo: Geoffrey Short

had a really wonderful time on the set.

"I won't miss the bumps and bruises, but that was OK, actually. It comes with the territory if you want to play an action hero. What I'll probably miss even less is the whole hair and makeup process. They shellacked me with this body wash every single day to make me look like I had this perfect tan. The stuff just plugged up my pores for six years. My body couldn't breathe.

"Annie, my makeup artist, God love her. She's a blast, such a great person. And she knows her stuff. She should have won five Emmys for *Hercules*. Unfortunately, the network world doesn't pay a whole lot of attention to syndicated series. I will not miss the makeup process, though. I would just as soon slap on a costume and go to work. But that was part of Hercules' look. I had to have the big hair. I had to have the perfect tan."

Sorbo also doesn't lack for words when it comes to addressing the best and worst of *Hercules*. "I hold two episodes very dear to my heart, though it's hard to say, 'This is our finest hour,' " says Sorbo. "Number one is 'The Apple' [a second season entry in which mayhem erupts when Iolaus judges a beauty contest among goddesses], which was the first show I directed and, I thought, a really good episode. The humor was great.

"The other show was 'Mercenary' [in which a wounded Herc and a hired gun do battle with assorted pirates and monsters while trapped on an island]. That was the first one that Michael directed. I like that one a lot just because it was so dramatic. It was so different from most of the other episodes we had ever shot. It was very heavy, character-driven drama. I wanted to do more of that. There were things we could do as actors that most of the time we couldn't do simply by the fact that the scripts were comic

Photo: Pierre Vinet

Amazingly, Sorbo hasn't yet done a Samson and gotten a haircut. "I'm a long-haired guy anyway," he notes.

books. That's what the show was, and sometimes you wanted something a little more meaty to sink your teeth into.

"Another good show, from a comedy perspective, was '... And Fancy Free.' That was our dance episode, which introduced the Widow Twanky [played by Hurst, who also directed the show]. It's hard to pick favorites. Last year, we had an arc of Celtic mythology ["Resurrection," "Render Unto Caesar"] and Norse mythology ["Norse by Norsewest," "Somewhere Over the Rainbow Bridge"]. I loved the Norse mythology shows. They were big, and I said, 'I wish we could do more like these.' There was a theatrical feel to them."

As for the lowlight?

" 'The Cave of Echoes,' " Sorbo shoots back unhesitatingly, referring to the second-season finale. "It was horrible! I felt so bad for our director, Gus Trikonis. He got stuck with this crappy script. It was one of those four-or-five-day episodes where we would shoot for a few days and they would fill it in with flashbacks. And that one was just horrible. I loved the modern-day clip shows ["Yes, Virginia, There Is a Hercules," "For Those of You Just Joining Us"]. They were fun to do. I always wanted to do *Gilligan's Island* or *Easy Rider*. We did a French episode called 'Les Contemptibles,' which was wonderful. So, I wish we could get rid of 'Cave of Echoes' and replace it with something completely different."

Futures Unfettered

Given that Sorbo picked "The Apple" as one of his preferred *Hercules* episodes, it's surprising that he didn't step behind the camera more often during the show's run. To hear Sorbo tell it, though, pulling double-duty simply proved too hard. "You end up working 20-hour days, and you really never get done what you want to get done," he argues. "You don't get a chance to edit it properly, because you're onto the next episode. You couldn't go to Los Angeles, sit with the editors and discuss what you wanted. I really would have loved to have done more. Next go-round I think I will, but I'll work it in that I don't have to be in every scene as well. That's what happens with a show called *Hercules*. They expect Hercules to be around, and that made sense. I really enjoyed directing, though, and I thought about directing one of the last eight episodes. But I said, 'Why put that extra stress on yourself? Why don't I just relax, enjoy the last few episodes and have a great time with the cast and crew?' And that's what I did."

Did anyone catch Sorbo's phrase "next go-round?" By now, everyone knows that Sorbo will soon return to the small screen to

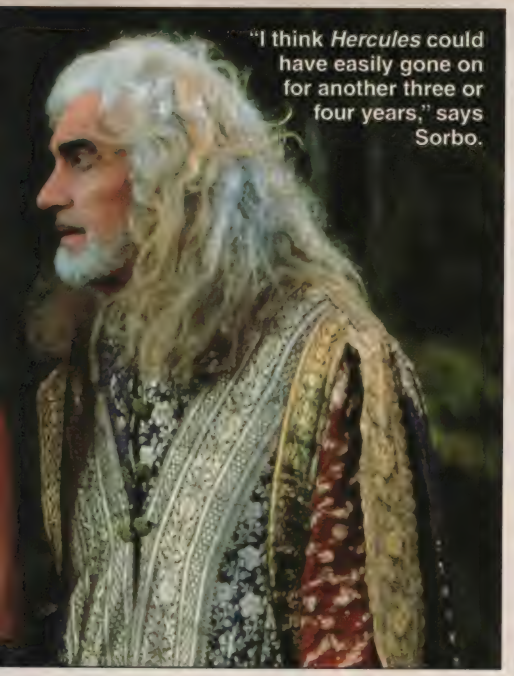
Next up for Sorbo is a trip into outer space. He'll star in *Gene Roddenberry's Andromeda*, a syndicated series debuting in fall 2000.

Photo: Geoffrey Short

Conquering Hero

Back in 1997, Kevin Sorbo made the leap to the big screen with *Kull the Conqueror*, based on the prototype hero conceived by pulpsmith Robert E. Howard before he created Conan the Barbarian. The film—which cast Sorbo as a troubled barbarian king wooing Zareta (Karina Lombard) and battling the evil Akivasha (Tia Carrere)—failed to catch fire at the box office.

Sorbo discussed making the movie at length before its release (#238), but addresses it now with STARLOG for the first time since it reached theaters two years ago. "I was very pleased with *Kull*," he says. "There were a couple of things that hurt the film. Number one, it opened on Labor Day. Producer Raffaella de Laurentiis, the late John Nicollela, our director who passed away about six months after the film's release, and I all fought Universal on that issue. We felt that *Kull* was a cold-weather movie. We wanted them to open it in January. People don't go to movies on Labor Day. They're movie-ed out. It's the last weekend for families before school starts. There are barbecues, picnics, camping and fishing trips. It has always been a bad weekend to release movies. On top of that,



"I think *Hercules* could have easily gone on for another three or four years," says Sorbo.

His two favorite episodes are "The Apple" (which Sorbo directed) and "Mercenary" (helmed by co-star Hurst).

Photo: Michael Grecco

star as Commander Dylan Hunt in *Andromeda*, a new series based on a concept by Gene Roddenberry and produced by Tribune Entertainment in conjunction with Majel Barrett Roddenberry. Sorbo will co-executive produce the SF program, which begins lensing next April or May in Vancouver, in time for a September 2000 launch.

"We're already guaranteed 22 episodes, and may be guaranteed as many as 44," enthuses Sorbo, whose character is freed from suspended animation after 350-plus

Princess Di died that weekend. Everybody stayed home to watch the news on TV.

"Another thing that hurt us was that we went the wrong way with the film. It was initially R-rated material, the way *Conan the Barbarian* was. It's unfortunate that the public needs to see blood and guts and love scenes. When I read *Kull*, it was an NC-17, and not just for the sexual content, but also for the blood and guts. It was something we went back and forth on. I was the one who pushed for the PG-13, because of my *Hercules* audience. I think the Labor Day release and the rating combined ultimately hurt the film. But it's doing very well in video rental now.

"I was not disappointed by the film itself," Sorbo continues. "I look at what's out there now and say, 'How could *this* make more money than *Kull*?' It's all about hype, marketing and timing. There are so many different factors that work into it. Features are such a big roll of the dice. I'm not embarrassed by *Kull*. I worked my butt off on *Kull* and I'm actually very proud of it."

It's not lost on Sorbo that part of the problem with *Kull* is that it may have too closely resembled *Hercules*. After all, why should anyone fork over the price of a movie admission when they could see Sorbo every week, acting very heroic, for

Although *Kull the Conqueror* wasn't a box office triumph, Sorbo doesn't mind. "I was not disappointed by the film itself," he says. "I'm actually very proud of it."

Kull Photo: Copyright 1997 Universal City Studios

free? "Certainly, that was a part of it, too," he acknowledges. "It's one of the reasons I picked *Kull*. There were other projects that were available to me, but I said, 'Why not do something that's close to Herc?' It's one reason Universal came to me in the first place. The characters *are* different. Kull is a darker character. We did some one-liners in there that were very reminiscent of Hercules, but for the most part, Kull was a different character. I look at the similarities as something that would maybe get more people into the theater. I figured people would say, 'It's on the big screen. It has a little more money thrown at it.' "

—Ian Spelling

He's willing to be a big screen Hercules, but don't expect Sorbo to show up for the eventual *Xena* finale. "Beyond the film idea, I'm done," he says.

years. "That's unbelievable, because we haven't even shot a frame yet. Tribune is very high on this project. There were a lot of shows that were presented to me by different studios, different networks. They knew that I was going to be done with *Hercules*, and the interest from the Hollywood TV world was very flattering to me. And *Andromeda* was the one that stood out the most.

"I'm a huge fan of the original *Star Trek* and *The Next Generation* as well. I was a kid who grew up on *Star Trek*. I watched all the reruns through high school and college. It's an *honor* to be associated with Gene Roddenberry's name, even though he has passed away. His memory is living on through his work and also through his widow, Majel. They presented me with these different ideas. We actually took two of the ideas—*Phoenix Ascending* and *Andromeda*—and made one show out of it. I thought the name *Andromeda* just had more punch to it, and so did Tribune and everybody else involved.

"We have a great show runner in Robert Hewitt Wolfe. His ideas have been amazing. He wrote quite a bit for *Deep Space Nine*. He's very good. The ideas he has for the series blew me away. I'm excited. Right now, we're just in the beginning stages. I'm the only person cast at this time. We have six or seven other roles to cast, and we're going to be looking at people soon. They're throwing out names for consideration right now."

Frontiers Unexplored

And, yes, swears Sorbo, *Andromeda really* is based on a concept by Roddenberry. "He actually wrote this back in the 1970s and, I believe, touched upon it again in the early 1980s," the actor says. "I have a list of 22 one-page story ideas he had for it. So they'll follow his original ideas initially and then build from there. I think *Andromeda* is something Mr. Roddenberry would have been very proud of. Majel is very hands-on. I've had several meetings with her. We keep in touch, and she's a golfer like me, so that's a good thing. We can do business on the golf course. She's very protective of his legacy, very protective. She sent me a foot-high pile of paper—manuscripts, speeches and ideas. It was interesting to see this archive of his work, of his past. It was a chance to get into his mind a bit. He was a brilliant man and very funny. I don't know if people who didn't know him knew that he was funny."

Right now, in his downtime before embarking on *Andromeda*, Sorbo is relaxing at home in Las Vegas, spending time with his wife, Sam, playing golf at every opportunity and spearheading A World Fit for Kids, an organization that seeks to create mentoring programs for inner-city kids and other youths at risk. And, believe it or not, Sorbo's hair is *still* long. "I didn't go to the extreme that Michael did," he laughs. "Michael shaved everything. He has a quarter-inch of hair all over the place. I actually buzzed off only about five inches of it. I'm up for a few parts and I may need to be a character with long hair, so I'll keep it this way for a while. Besides, I'm a long-hair kind of a guy anyway. So, I won't make the final cut until *Andromeda* starts."

Should the much-speculated *Hercules* theatrical feature come to pass, Sorbo would grow those five inches back. But don't count on him to return to action for TV movies or for, say, the *Xena* finale, whenever that comes to pass. "If there's a *Hercules* feature, I would be very interested," he says. "There have been rumors about movies and I told the producers, 'If you do it, do it the way *Star Trek* did. Don't make it look like a two-hour TV movie in feature filmland.' We would have to throw money at it, make it look big, make it look good and make it fun. I would be happy to do it. Beyond the film idea, I'm done."

And, as this conversation and *Hercules* come to an end, Sorbo offers a few last words of appreciation to those who made Herc's journeys legendary. "All I can say is 'Thanks' to the fans. Without them," Kevin Sorbo concludes, "we wouldn't have had six years. I know that they'll miss the fact that the show's not still going. I'll miss it, too. But we'll be in reruns forever. This show will be on 30 years from now. *Hercules* is timeless. It's in a time and space that knows no bounds.

"So thank you, and I'll see you in the future."

Other episodes Sorbo praises include "...And Fancy Free," "Yes, Virginia, There Is a Hercules," "For Those of You Just Joining Us" and "Les Contemptibles."

The Biggest Movies!
The Best Movie Magazines!

reator Todd McFarlane's Inside Story
SPAWN
FREE OFFER!
EXCLUSIVE Collector's Edition #0 SPAWN Card
Complete SPAWN Saga
Behind the scenes: Exclusive interviews with cast & crew
Story in Pictures: Scene-by-scene action!
Plus: Spawn comics, toys and the animated series
Tomorrow Never Dies
007 TECHNICAL JOURNAL
Making Tomorrow Never Dies the newest 007® adventure starring Pierce Brosnan!
Gadgets & Guns: Special 0 foldout posters!
MAKING ROBERT HEINLEIN'S EPIC ADVENTURE
STARSHIP TROOPERS
THE OFFICIAL MOVIE MAGAZINE
ENEMY BUGS I.D. POSTERS
STARSHIPS!
EFFECTS EXCLUSIVES!
BATTLES!
NEW!
THE SPACE GAME SPECTACULAR—NOW A SPECIAL FX FILM EPIC!
WING COMMANDER
THE OFFICIAL MOVIE MAGAZINE
Fly with Freddie Prinze Jr. into galactic action!
FREE! Win a WING
posters!

GODZILLA
LOST IN SPACE

Official Movie Magazines are packed with interviews, articles, behind-the-scenes information—plus dozens of color photos! 64 pages.

Official Theater Programs are a slightly slimmer package, but also contain the story of the film plus interviews with the stars.

Official Poster Books unfold to make a giant 22" x 33" poster in fill color. On the reverse side are articles, biographies and additional color photos.

Each issue is a Collector's Treasure!

THE BIGGEST MOVIES! THE BEST MOVIE MAGAZINES!

Please indicate quantity of each being ordered.

___ 007 James Bond Technical Journal $6.99
___ Batman & Other Comics Heroes $5.99
___ Conan The Destroyer Poster Magazine $3
___ Dinosaur $6.95
___ Dinosaur Special 3-D Cover $9.95
___ Dinosaur #2 $5.99
___ Dracula $4.95
___ Freddy's Dead: The Final Nightmare $4.95
___ Godzilla $5.99
___ Godzilla Poster Magazine $3.99
___ Inside the Mafia (Godfather III) $3.95
___ Jason Goes to Hell: The Final Friday $4.95
___ Legendary Heroes $5.99
___ Living Daylights Poster Magazine $3.50
___ Lost in Space $5.99
___ Masters of the Universe Poster Magazine $3.50
___ Mortal Kombat $5.99
___ Mortal Kombat Deluxe $6.99
___ Nightmare on Elm St. 5: Dream Child $3.95
___ Octopussy $3.50
___ Over The Top Poster Magazine $3.50
___ Rambo III Poster Magazine $3.75
___ Rambo III Theater Program $2
___ Rambo III $3
___ Rocky II Poster Book $1.50
___ Rocky III $2.00
___ Rocky IV $3.95
___ Rocky IV Poster Magazine $3.50
___ Rocky IV Magazine plus Posters $4.95
___ Spaceballs Poster Magazine $3.50
___ Spawn $5.99
___ Species $5.99
___ Star Trek Makeup FX Journal $6.95
___ Star Trek II: Wrath of Khan $3.50
___ Star Trek IV: The Voyage Home $5.95
___ Star Trek IV: The Voyage Home Poster Magazine $3.50
___ Star Trek: Generations $6.95
___ Star Trek: Generations Special 3-D Cover $9.95
___ Starship Troopers $5.99
___ Streetfighter $4.95
___ Superman IV: Quest for Peace Poster Magazine $3.50
___ Tales from the Crypt: Demon Knight $4.95
___ Terminator 2: Judgment Day $4.95
___ The Crow: City of Angels $5.99
___ The Shadow $4.95
___ The Untouchables $3.95
___ Total Recall $4.95
___ Wes Craven's New Nightmare $4.95
___ Willow $2
___ Wing Commander $5.99

POSTAGE & HANDLING: One magazine: Add $2. Up to five: Add $3. Six or more: $5. FOREIGN: $4 per magazine. New York State residents add 8 1/4% sales tax. Canadian residents add 10% sales tax. OVERSEAS (PLEASE NOTE: Customs requires purchaser's daytime phone numbers on all Overseas orders.)

☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐
Account No.

Card Expiration Date:____ / ____ (Mo./Yr.)

Your Daytime Phone #: (____)_____

Name _____
Print Name As It Appears On Your Card

Street _____

City _____ State _____ Zip _____

Your Signature _____

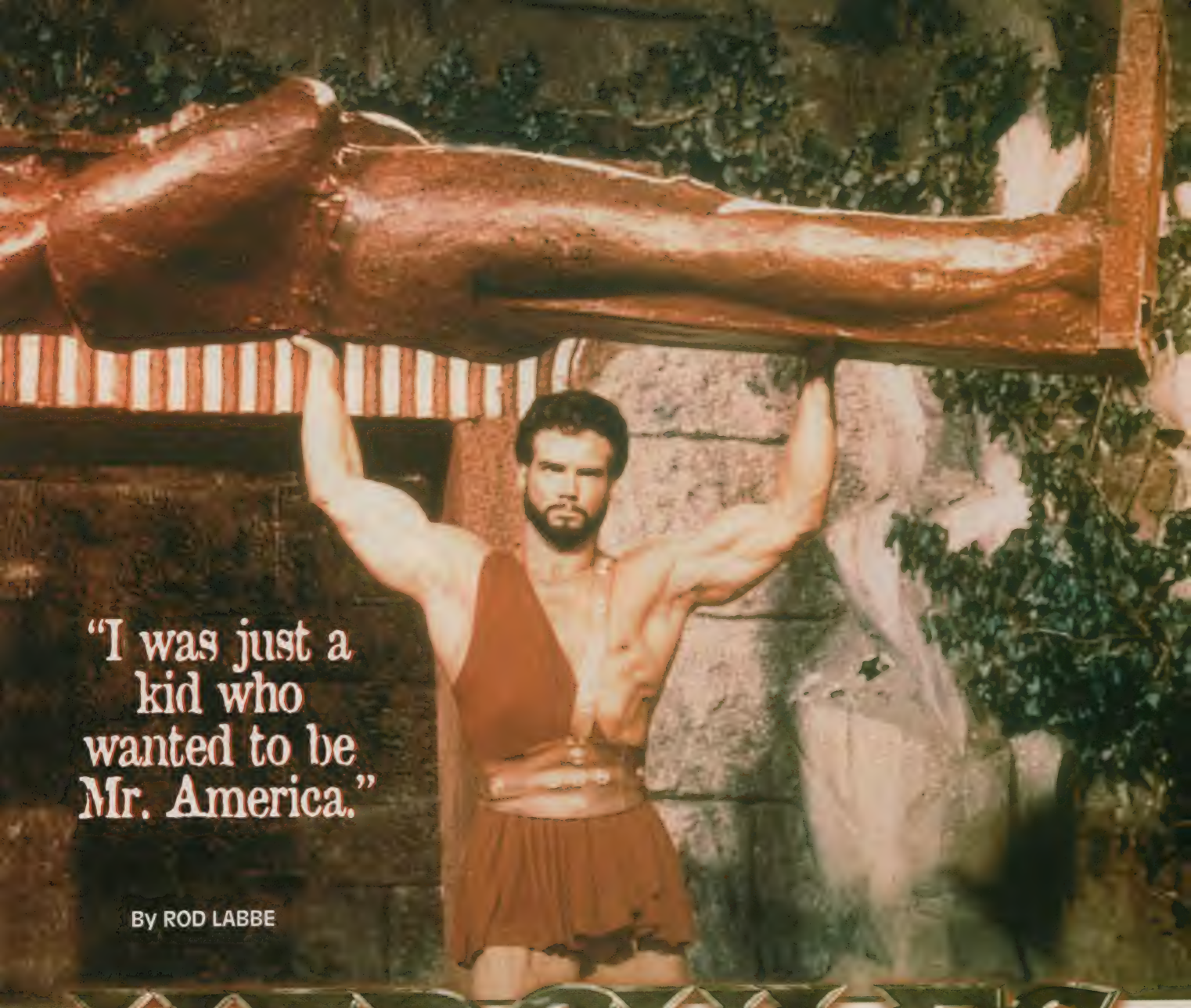
Total enclosed: $_____

Cash, check or money order to:
STARLOG GROUP, INC.
475 Park Avenue South
New York, NY 10016

DISCOVER VISA MasterCard

Method of Payment:
❑ Cash ❑ Check
❑ Money Order
❑ Discover
❑ Master Card ❑ Visa
Credit cards may be used for orders over $10. Credit card orders may be faxed to 212-889-7933.

If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.



"I was just a kid who wanted to be Mr. America."

By ROD LABBE

HERCULES UNCHAINED

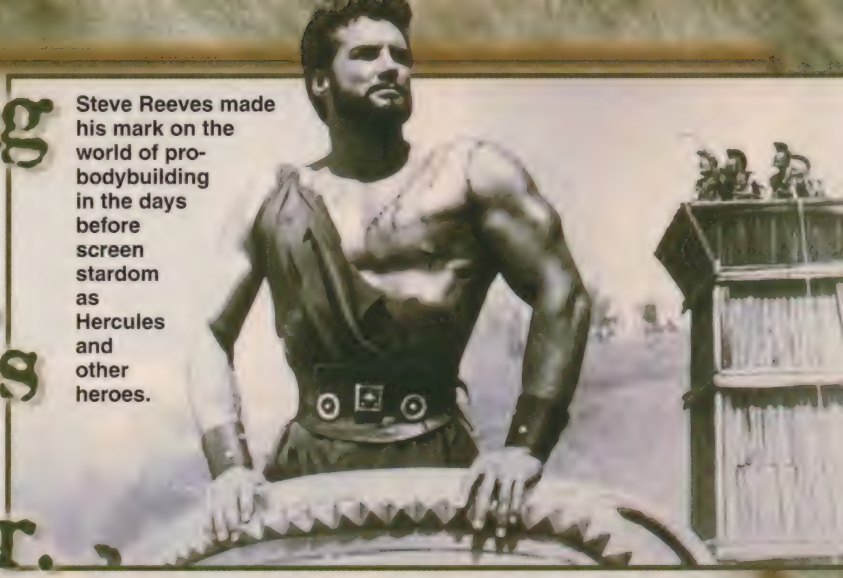
Excuse me, sir, but—um—aren't you, like, a movie star or something?"

Steve Reeves had grown accustomed to hearing that question as a young man. He was asked it on trolley cars, in ticket lines, on crowded sidewalks and at football games, and it never failed to amaze him.

"I would always shake my head and answer, 'No, no, I'm not a movie star,' " laughs the robust 73-year-old Reeves. "This would happen all the time, long before I had given *any* consideration to a film career. At that point, acting—and movie stardom—was the stuff of dreams, very far removed from my real-life goals. I just wanted to lift weights and become a bodybuilder."

Of course, Reeves did indeed go on to achieve immortality as the cinema's greatest Hercules, tearing down stone temples and deftly wrestling mangy lions. His amazing physical attributes (6' 3" and 200-plus pounds of solid muscle) set a new standard for movie masculinity, especially in the "sword & sandal" action genre. Reg Park, Ed Fury, Mark Forrest, Lou Ferrigno—not one of them could hold a toga to Reeves. He was the screen's ultimate demi-god.

Remembering gods & musclemen, Steve Reeves reviews his heroic career.



Steve Reeves made his mark on the world of pro-bodybuilding in the days before screen stardom as Hercules and other heroes.

All Hercules Photos: Copyright 1959, 1960 Avco-Embassy

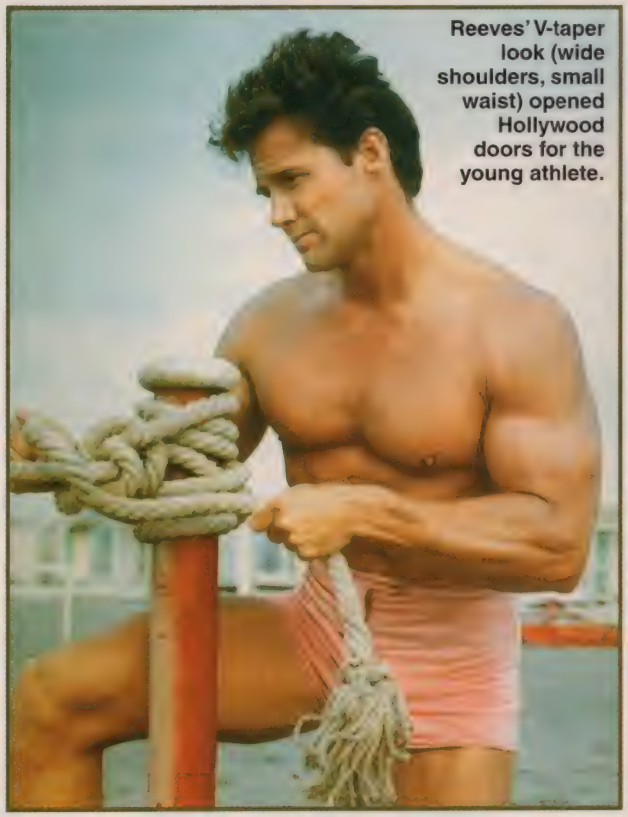
Iron Man

In 1959, Joseph E. Levine's Italian-American import *Hercules* smashed box-office records. Most audiences were aghast. "How," they collectively asked, "can any flesh and blood human possibly play a bruiser like Hercules?"

What mainstream America didn't know was that long before Reeves toppled his first column, the Montana-bred powerhouse had already left a mark on professional bodybuilding.

During those early years after World War II, bodybuilding desperately needed a good publicist. It was true, athletes lifted weights—but curling barbells and doing squats solely for looks? Outrageous and unacceptable! Big muscles had to have practical applications. If they weren't needed for sports activities or manual labor, well, then what good were they?

Or so the argument went. Nonetheless, many red-blooded American males secretly coveted a powerful physique (ask bodybuilding pioneers Charles Atlas and Joe Weider).



Reeves' V-taper look (wide shoulders, small waist) opened Hollywood doors for the young athlete.

An injury suffered during the shooting of an Italian epic reinforced Reeves' decision to retire at 45.

Reeves, fortunately, was blessed with the raw material to make it in the body-shaping industry. "When I was finding my way in bodybuilding," he says, "the trend leaned toward bulk and mass. I had inherited excellent genes and developed what has since become known as the V-taper: wide shoulders and a very small waist."

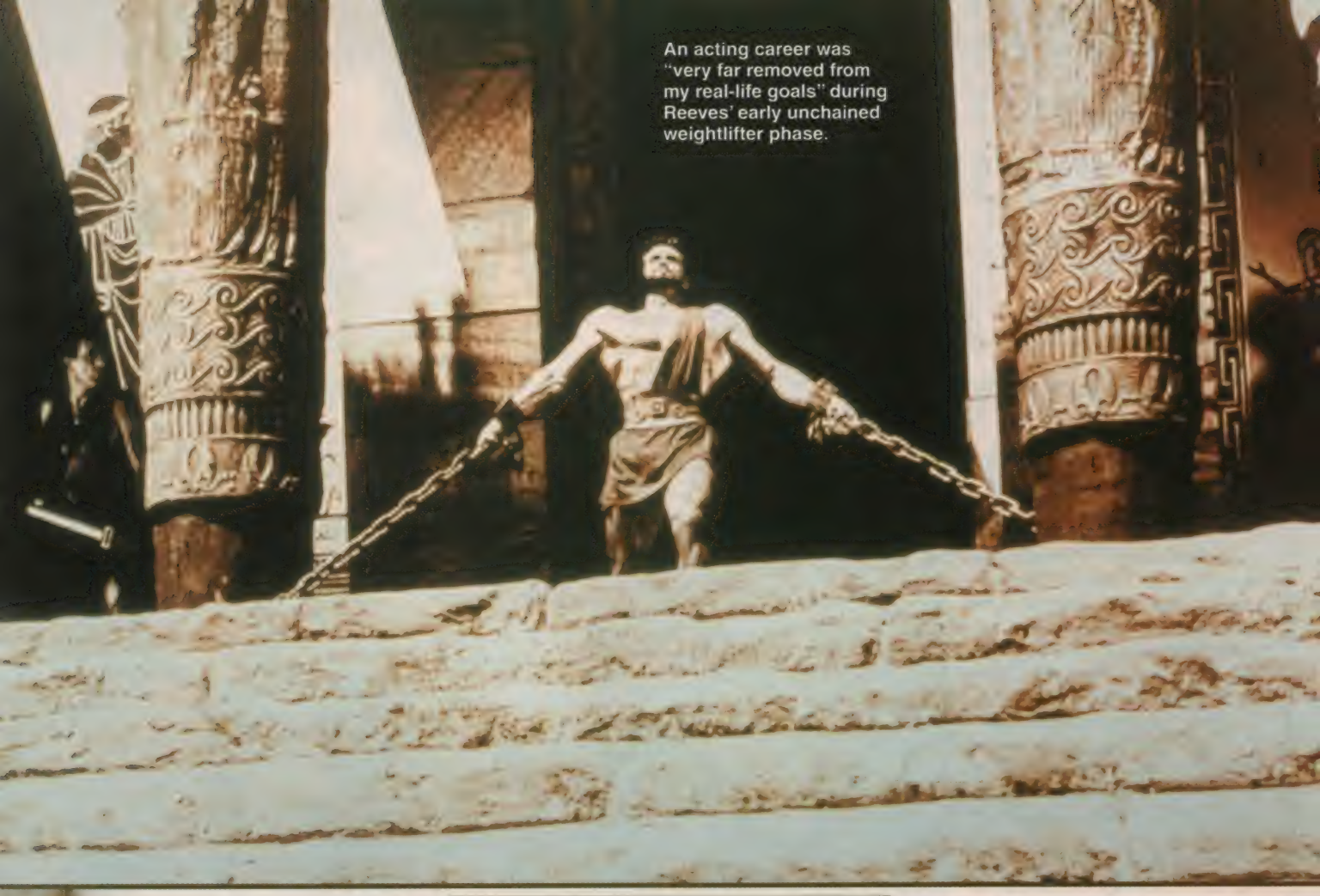
This new look—aesthetic and supremely proportional—redefined bodybuilding as a sport and art form, and bestowed upon it a newfound measure of respect. In four years, Reeves scored big wins at both the fledgling Mr. America and Mr. Universe contests, and his face and incredible physique soon graced every muscle magazine then published.

Perhaps it was a given that Reeves would eventually turn to acting. After all, in those days before million-dollar endorsement deals and ESPN, there was very little money to be made from professional bodybuilding.

"Right after winning the Mr. America [title], I went backstage and was handed a telegram from an agent," Reeves recalls. "He wanted me to come to New York City and take a stab at acting. I considered his proposal very seriously. I had just begun chiropractic school, and giving that up for a 'what if' seemed somewhat foolish. On the other hand, I realized an opportunity of this magnitude might not pass my way again. So, I threw caution to the wind, packed my bags and relocated to the Big Apple."

Though no starry-eyed kid, Reeves was taken aback by the hustle of New York life, a far cry from his more laidback California. "I didn't know what to make of anything," he says. "I just kept my eyes and ears open, because I wanted to learn. My agent got me in a vaudeville show, where I played straight man, like Dean Martin to Jerry Lewis. One day, a scout for [legendary producer/director] Cecil B. DeMille watched the show and asked if I would be interested in making a screen test. A screen test? My head swirled. Of course I would be interested! Things began moving very quickly. On my 22nd birthday, I boarded a plane bound for California with a six-month contract in my back pocket."

At the same time, DeMille faced a troublesome dilemma. Casting had begun for his newest Biblical extravaganza *Samson and Delilah* (1949), with superstar Hedy Lamarr signed to play the seductress. But who, among Hollywood's many he-men, could fill Samson's sandals? Samson had to be noble, handsome, masculine, believably powerful and built like a Greek statue. Going for an "unknown" like Reeves seemed DeMille's



An acting career was "very far removed from my real-life goals" during Reeves' early unchained weightlifter phase.

best bet.

The memory of those days makes Reeves smile. "I had no sooner set foot on Paramount's lot before being ushered into a lush, cavernous office," he remembers. "Huge photos adorned the walls—Paramount's biggest stars: Bing Crosby, Bob Hope, Alan Ladd, Dorothy Lamour...and me! Mr. DeMille pointed to my picture and said, 'See that, Steve? There's my Samson.'

"You can imagine how I felt! What incredible luck! I would be working with one of Hollywood's greatest directors. And Mr. DeMille really went all out. I was given a private acting coach. Every week, I would learn a little scene and perform it for Mr. DeMille. He would make suggestions, and I would work on my technique. I was determined to do well.

"Then," Reeves chuckles, "Mr. DeMille started explaining how the camera puts on weight, and that at my present size, I would overwhelm an audience. He asked me to drop 15 pounds. I figured, sure, I could do it. Fifteen pounds didn't sound so bad."

Reeves' bodybuilding friends immediately balked at the idea. Why would anyone decimate a championship physique just to become an actor? "I would go down to Muscle Beach, and the guys would say, 'Why are you dieting? You'll ruin yourself!' I understood where they were coming from, but really, bodybuilding was a dead-end for me. Being under contract with Mr. DeMille meant incredible possibilities. I concentrated and tried to drop the weight, but in the end, I could only peel off about five pounds."

Who needs barbells after movies like *Hercules* have made you an international star?

DeMille refused to compromise. Either Reeves lose the entire 15 pounds or forfeit what many stars considered a plum role. "Mr. DeMille had a schedule and couldn't wait for me," Reeves explains. "Basically, he thought I wasn't dedicated, that I seemed distracted by other things. He needed a star who could focus and take direction. What could I say? Though I wanted very much to be an actor, I had blown a great opportunity. Mr. DeMille wished me luck, my contract was cancelled, and I went back home—having learned a very valuable lesson." Instead, Victor Mature played Samson.

Wood Role

The next several years for Reeves were uneventful. His Olympian physique kept him busy in the fitness field, but dreams of an acting career grew dimmer.

Enter director Ed (*Plan 9 from Outer Space*) Wood. "Ed had seen this little pilot film I had done [*Kimbar, Lord of the Jungle*] and contacted my agent. How he ever came across *Kimbar*, I'll never know! We didn't have enough money to finish the pilot—it was only 15 minutes long and never even aired."

Asked about his stint as a Wood stock player, Reeves pauses thoughtfully, then says: "Ed Wood always presented himself as a real professional, and no, he didn't wear women's clothing on the set. We made *The Hidden Face* together, which was released as *Jail Bait*. I appreciated his methods, how he treated actors and actresses. *Jail Bait* was my first film, and I felt very comfortable working with him."

After wrapping *Jail Bait*, he landed a small but showy role in *Athena*, a MGM musical starring Jane Powell and Debbie Reynolds. Designed as a follow-up to Powell's immensely successful *Seven Brides for Seven Brothers*, *Athena*'s contemporary setting worked against it, and box-office returns were disappointing.

Nevertheless, *Athena* led to Reeves landing the role of a lifetime. "Out of the blue, I got a letter from Pietro Francisi, an Italian producer. He had seen *Athena*, was impressed with my build and wanted to know if I would consider playing the lead in *Hercules*. Well, I had no idea—I had never heard of this person! But once Francisi came through with a $5,000 advance and an airplane ticket, I knew he was serious. I made arrangements to fly out to Italy and went on from there."

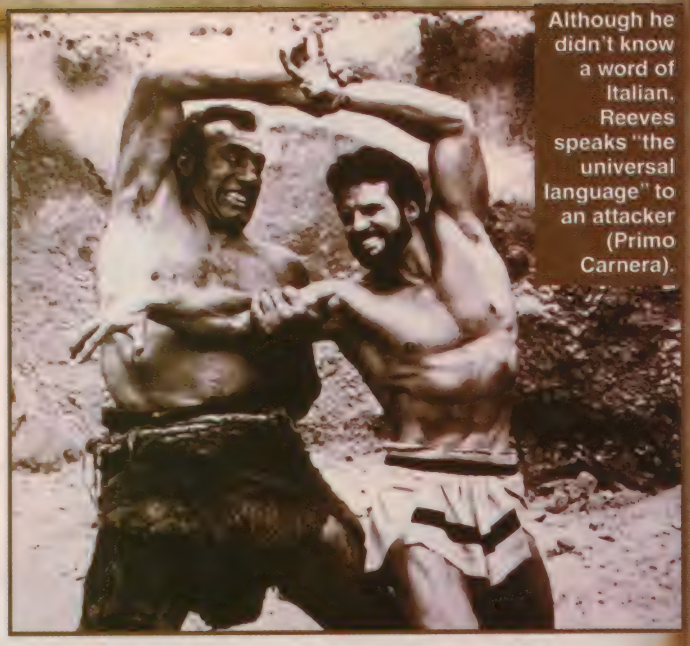
Like DeMille's Samson, *Hercules* presented an almost insurmountable casting hurdle. The part called for extraordinary physical talents, as well as confidence, star power and a modicum of experience in front of the camera. There certainly were Italian actors who could emote well, and still others who looked good in Grecian togs. No one individual, however, possessed the necessary attributes of a "complete" Hercules. Such a superhuman creature obviously did not exist, thought Francisi, except in fantasy.

Thanks to Francisi's young daughter, fantasy became flesh-and-blood reality. After seeing *Athena*, she rushed home and exclaimed, "Daddy, guess what! I've found your Hercules! His name is Steve Reeves, and he's everything you've been looking for."

Once Francisi screened the film, he concurred: Reeves was Hercules. With an American star on board, *Hercules* became something more than a routine foreign potboiler. Reeves immersed himself in the part, training for it as he would for a bodybuilding contest—and though the strenuous physical demands were easily met, his greatest challenge was more intricate—a little thing called language. "Oh, the language barrier!" he sighs. "I didn't speak a word of Italian, and the director [Francisi] didn't speak one word of English. And 90 percent of the actors couldn't understand or speak English.

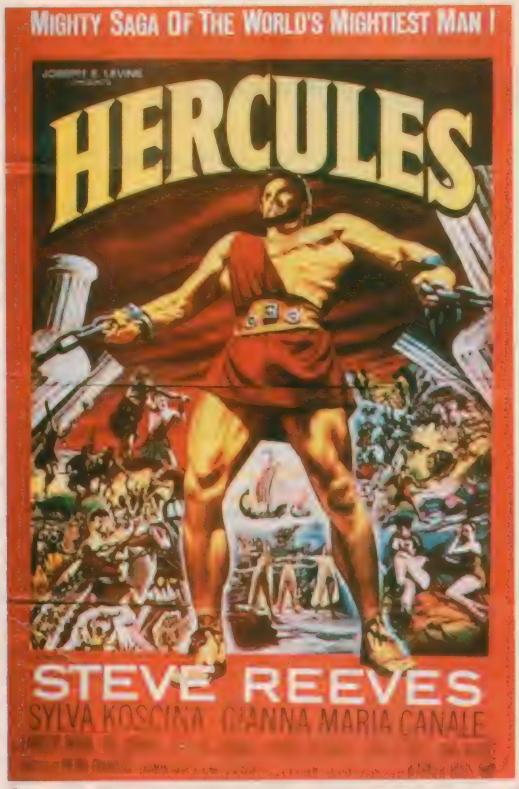
"It was extremely difficult for me. I had to memorize the entire script—everyone's part, what they were going to do—and watch all their moves, too! When they would make a certain gesture, I would go into my line. To me, a good actor is a good reactor and always interested in what the other person is doing. As you might imagine, I had to be *very* interested on the *Hercules* set, or I would miss my cues.

"It was like this: We would be working, and I'm speaking English, everyone else is speaking Italian or whatever—French, Yugoslavian, Czech or Slovak. And then an airplane goes over or a bus rattles by, and they would keep right on filming. It wasn't like the States, where there are closed sets and perfect silence, and everyone understands one another. Basically, we were filming like a silent movie, with the voices dubbed later by radio actors."



Although he didn't know a word of Italian, Reeves speaks "the universal language" to an attacker (Primo Carnera).

Hercules drew record numbers in Italy but barely made a ripple anywhere else—until producer showman Joseph E. Levine purchased the U.S. rights. A massive publicity campaign ensued, inspired by the phenomenally successful *Ben-Hur*. Audiences immediately reacted. Teenage boys bought their tickets and sat mesmerized as Reeves battled evil, laughed triumphantly and flung a metal discus into oblivion.



The first film's success spawned a legion of musclebound sword & sandal fantasy flicks.

For many, it was a life-altering experience. Sales of barbells increased dramatically. Bodybuilding magazines, once considered little more than softcore pornography, found acceptance. Reeves came to personify the American Dream: successful, handsome, well-built and not about to take crap from anyone. Post-war America at its glorious best.

Silver Screen

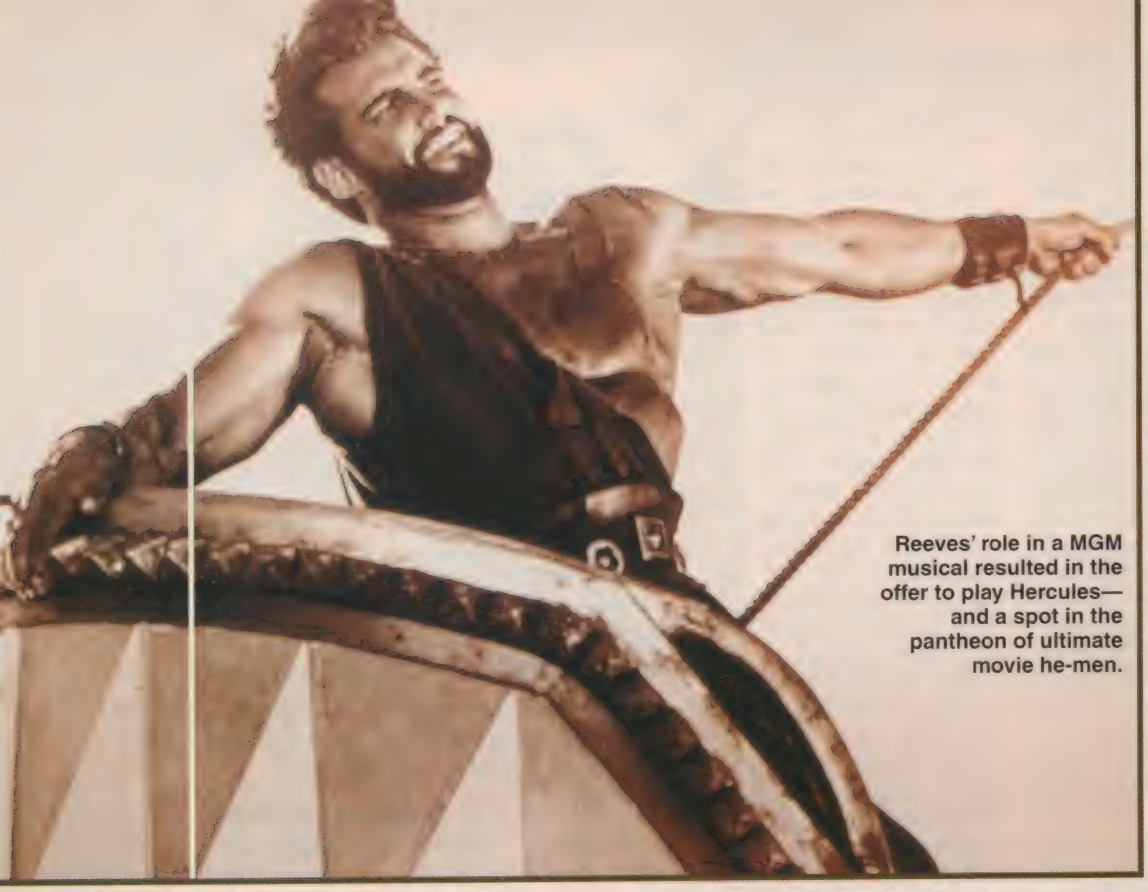
Hercules single-handedly launched a curious cinematic trend: sword & sandal epics. In quick succession, Reeves lensed *Hercules Unchained*, *The Last Days of Pompeii*, *The Giant of Marathon* and *Goliath and the Barbarians*. *Duel of the Titans* (co-starring Gordon Scott) was universally recognized as the ultimate muscle fest.

From 1957 to 1967, Reeves made two films a year, sometimes three. The schedule was burdensome. There had to be more to being a movie star than running around half-naked and tossing *papier mâché* boulders at fake monsters.

"They approached me about a third *Hercules*," Reeves says, "but I talked them into *Morgan the Pirate* instead—and not because I disliked playing Hercules. On the contrary. Since *Hercules* was such a big success, the producers in Italy saw a good thing. Even the neighborhood butcher was calling himself a producer. They would connect with some Hollywood agent and say, 'Hey, go to Muscle Beach and find me a big guy.' Seriously! About six to eight California guys went overseas for Hercules and gladiator films. They were B and C class movies, really, and I didn't want any part of them.

"I branched out with *Morgan the Pirate*, *The Trojan Horse*, *The White Warrior*, *Thief of Baghdad* and *The Last Days of Pompeii*. All of them were swashbucklers, but I wanted, more than anything, to do a Western. Remember Sergio Leone? He directed *A Fistful of Dollars*, with Clint Eastwood. Sergio also directed *The Last Days of Pompeii*, and we knew each other well.

"He came to me one day and said, 'Steve, look, I'm thinking of directing a Western, and I would like you to star. It's called *A Fistful of Dollars* and is based on a Japanese samurai



Reeves' role in a MGM musical resulted in the offer to play Hercules—and a spot in the pantheon of ultimate movie he-men.

"I didn't speak a word of Italian, and the director didn't speak one word of English."

film.' I wondered how an Italian, who had never even been to the United States, could take a script—scene by scene—from a Japanese samurai movie [possibly Akira Kurosawa's *Yojimbo*] and make a good Western out of it. I turned Sergio down, and *that* was my big mistake."

Reeves continues: "I always kept my eyes open for other parts and considered a few interesting things. Hammer Studios wanted me to do *One Million Years B.C.* with Raquel Welch, and I had an offer to play James Bond, long before Sean Connery's name was mentioned. It came down to money. The English and Germans didn't want to pay anything for their talent. Why should I go to England for $50,000 when I can make a picture in Italy for $250,000?

"Listen, when I was about 32," he adds, "I began a 15-year project. I would earn enough and retire at 45. Just take it easy for the rest of my life. Forty-five came pretty quickly, but I stuck with my plan. One of the reasons—besides having promised myself—had to do with injuries.

"On *The Last Days of Pompeii*, I hurt my shoulder and could never get it right again. I would do scenes—like picking people up and throwing them off ships—and it would hurt like hell! Sword fighting was incredibly strenuous. I would have to use my left hand, otherwise, I would never have gotten through it. My shoulder bothered me all the time, especially in my last picture, *A Long Ride from Hell* [1970]. They would heat the shoulder up real good and get it relaxed, and afterwards, ice it down.

"Acting was stressful for me, very stressful. I liked seeing myself on the screen, seeing my name up there, and being a celebrity was great, but the actual filming, no. You had to go to bed early, you had to look exactly right, everything had to be just right. I longed for the days when I could show up on the set in jeans and a T-shirt, like the directors. But leading men were kept to different standards."

Reeves' friends, fellow swashbucklers Tyrone Power and Errol Flynn, were dying young, victims of Hollywood's frantic pace—an end he vowed to avoid. "One died at 44 and the other at 50, and they loved what they were doing. But I didn't love it. If making movies was killing men who loved their craft, how about a person like me? I could see the writing on the wall. It was time to get out and do something else with my life where I would be happier and healthier."

Ironically, Reeves didn't cap his film career with another swashbuckler. Instead, he chose *A Long Ride from Hell*, surprising fans who were unused to seeing their idol fully clothed and firing a six-shooter. "It was a hard sell, especially to the money men," says Reeves. "They couldn't picture me as anything but this muscular guy. So, one day, I put on my cowboy duds, walked into Universal Studios and went right up to the front office. That did the trick. Here were people who had always known me as Hercules, but when they saw me without the beard, in a Western hat and clothes, they came around. Yeah, Steve Reeves *could* be a Western star. Why didn't we think of him before?"

Golden Icon

Hollywood indifference aside, Reeves took control of his own career and began to navigate the turbulent waters of independent filmmaking. While living in Switzerland, he had found *The Judas Gun*, a novel incorporating the best elements of spaghetti Westerns and authentic American folklore. "I paid $10,000 for the film rights, got together with an Italian writer and went to work on the screenplay," the actor explains. "I put in the authentic Western-type things, and he did the patterns, how to open and close a scene, and all that. We also changed the title— I felt *The Judas Gun* sounded too Biblical."

With *Long Ride*, Reeves bid *adieu* to life as a movie icon. Today, his legacy stands golden, untarnished by those who have followed in his sandal-steps. You might think this Herculean actor would be content in his retirement. He raises horses and is happily married to a beautiful and supportive wife, Deborah. An ideal existence? Most assuredly, but the world isn't willing to give up its gods so easily.

Star Wars and the advent of role-playing games renewed interest in film fantasy, spawning such descendants as *Conan*, *Beastmaster* and *Hercules: The Legendary Journeys*, the series starring Kevin Sorbo (see page 83). Yet, for millions, there is only one, true Hercules: Steve Reeves—and he casts a very long shadow.

"Last year, I was involved in *Hercules: Recycled*, a direct-to-video project that was really fun to do. These two enterprising young fellows spliced together *Hercules* and *Hercules Unchained*, wrote some comic dialogue, and it came out quite well," the actor notes. "And there was a rumor about my appearing on *Hercules*, with Sorbo. I would have liked to do that. It would have been interesting to see the two Hercules together, bonding generations.

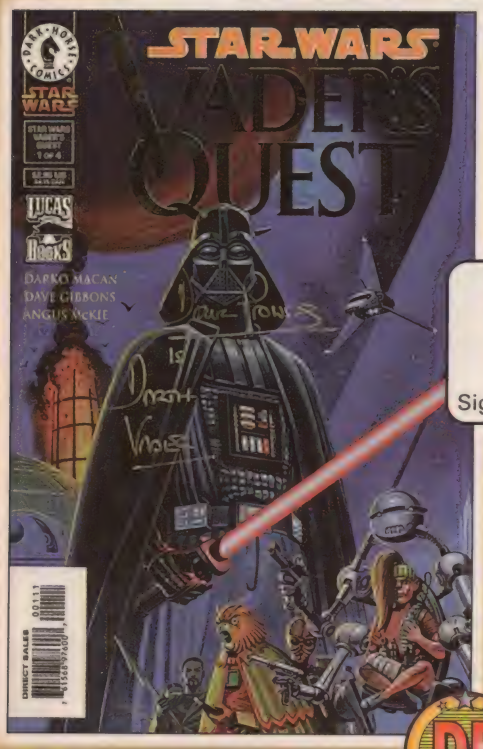
"Looking back, I'm kind of amazed at where my life has taken me. I've been very, very fortunate and have had some wonderful experiences. I do conventions and get letters every day from people who say I've inspired them. Funny how things turn out. I was just a kid who wanted to be Mr. America. I never dreamed what spectacular things would happen to me once I picked up that first weight!"

Design & Layout: Rick Teng

STAR WARS
Comics For Collectors

STAR WARS: EPISODE I THE PHANTOM MENACE #1 DYNAMIC FORCES EXCLUSIVE HARD-TO-GET HOLOFOIL QUI-GON JINN COVER!
$10.00 Unsigned
$29.95 Signed by Robert Teranishi and Chris Chuckry
Limited Edition

STAR WARS: EPISODE I THE PHANTOM MENACE QUEEN AMIDALA #1 DYNAMIC FORCES EXCLUSIVE HOLOFOIL COVER!
$10.00 - Unsigned
$19.95 Signed by P. Craig Russell
Limited Edition



STAR WARS: VADER'S QUEST #1 DYNAMIC FORCES EXCLUSIVE GOLD FOIL COVER!
Unsigned $10.00
Signed by David Prowse $59.95

Send cash, check or money order to:

STARLOG GROUP
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

Method of payment:
❑ Cash ❑ Check ❑ Money Order
❑ Discover ❑ Master Card ❑ Visa

Account Number

Card Expiration Date_____/_____ (mo/yr)

Name As It Appears On Card

Street

City State Zip

Signature

Description Qty. Price

Description Qty. Price

Description Qty. Price

Total Enclosed $_____

If You Do Not Want To Cut Out Coupon, We Will Accept Written Orders. Please print neatly.

Shipping
Continental US: (excluding PO Boxes) Normal– $5, Alaska, Hawaii & Puerto Rico: For additional books or non-comic items, please ask our operators for exact shipping and optional insurance.
PO Boxes, US Territories, APO, FPO: Normal– $10
Canada: Normal– $10, Europe, Australia: Normal– $25, South America, Pacific Rim, Mexico: Normal–$28. Not responsible for mistakes or typos.

STAR WARS® and the STAR WARS® logo © 1999 Lucasfilm Ltd. & TM. Used under authorization. All Rights Reserved. LUCAS BOOKS ™ and © 1999 Lucasfilm Ltd. All Rights Reserved. DARK HORSE COMICS® and THE DARK HORSE LOGO are ™ Dark Horse Comics, Inc. All Rights Reserved. DYNAMIC FORCES logo ™ and © 1999 Dynamic Forces, Inc. All Rights Reserved.

CLASSIFIED

For as little as $60, you can reach the world's largest science-fiction audience.

DEADLINE: For STARLOG #272, in our office by November 1, 1999. For #273, in our office by December 3. Absolutely no ads can be accepted for an issue after that issue's deadline has passed.

BASIC RATE: $20 per line. Limit: 48 characters per line. Minimum: three lines. Punctuation, symbols and spaces count as characters. Small display ads: $150 per column inch. (Camera-ready only!)

HEADLINE: On the first line only, word(s) of your choice (underline them) will be printed in BOLD CAPS.

CATEGORY: Indicate category under which your ad may be listed. In the event of space limitations, STARLOG reserves the right to place any ad under a category of its choosing.

PAYMENT: Cash, check or money order must accompany ad. Checks payable to Starlog Communications Int.

MAIL TO: STARLOG Classified, 475 Park Avenue South, 8th Flr, New York, NY 10016

READERS: Beware! STARLOG is not liable or responsible for any product or service printed in this section. And when ordering from anyone, be sure to print your name & full address very carefully.

CATALOGS

S. WARS, "V," B.S.G., S.T. We carry a full line of science fiction items! Send $5 for 90 page catalog! (Canada/overseas $5) Refund on 1st order! Tom's Sci.-fi. Shop P.O. Box 56116, HHt's, IL, 60706-0116

TV COLLECTIBLES: U.N.C.L.E., Charlie's Angels, Krofft, Partridge Family, Dark Shadows, Brady Bunch, Combat, Irwin Allen, Toys, Games, Comics, Mags. Catalog $3. TV Photos 1955-1990, Catalog $2. Jim's TV Collectibles, Box 4767SL, San Diego, CA 92164.

PLASTIC MODEL KITS of Science Fiction, comics, TV, movies, space, figures, etc. 1950s-1990s, HUNDREDS available. Free catalog, we also buy/trade. Green's Models, Dept SL, Box 55787, Riverside, CA 92517. (909) 684-5300/(800) 807-4759/Fax (909) 684-8819 E-mail: SL@greenmodels.com; Website: http://www.greenmodels.com

MISCELLANEOUS

STOP MOTION ARMATURES Parts & blueprints send for list: PARTS, 1120 Thompson Ave #22, Glendale, CA 91201 (818) 548-9380

MERCHANDISE

THE SF SUPERSTORE! Fantastic range of SF and fantasy books, videos, games and models. Visit www.orbitaltradingpost.com online.

PUBLICATIONS

COME THE REAPER horror/fantasy graphic novel. Book #1-$5 ppd. Sapphire Publ., 565 Plandome Rd. Ste. 201, Manhasset NY 11030. He awaits your soul!

YOUR TICKET TO SCI-FI VIDEO!

Godzilla vs. Mechagodzilla '93, Mothra 1&2, The Car, The Mummy, Alien Files, Futuresport, A Town Has Turned To Dust, Bug Buster, Starquest 2, Space Truckers, Nemesis4, Star Trek Insurrection, Virus, Wing Commander, Stepford Husbands, Arrival 2, Sorceress 2, The Matrix, eXistenZ, Crow 3, Spawn 3, Johnny 2.0, Invisible Man, Pleasurecraft, Alien Arsenal, and many more! For a complete catalog, please send $4.95 to:

Paul's Hobby Zone, P.O. Box 650113, West Newton, MA 02465.

FREE DEBT RELIEF!

Not a loan. Not bankruptcy.
Lower payments and interest instantly.
Private. Call Amerix Now!

1-800-570-3021 (Code 4259)

"They Came In Outer Space"
www.zoozman.com

SUBSCRIBER SERVICES

Missing copies? Moving? Renewals? Receiving duplicates? Subscription questions? Write to:

STARLOG
Subscriber Services, P.O. Box 430
Mt. Morris, IL 61054-0430

Inquiries to editorial offices only delay matters.

NEW SUBSCRIBERS:
See subscription ad in this issue.
Do **NOT** send money to above address.

Attach Mailing Label Here

Name

Address

City State Zip

FROM THE BRIDGE

Cause for Celebration

When STARLOG marked its fifth year in print, there was cause around our offices for celebration. Other fan publications had been thrown together after *Star Wars*' huge success and helped generate awareness of the science fiction market. But by 1981, most of the others had vanished. STARLOG remained.

Most people, including our newsstand distributor, had predicted that there would be *no* audience for this magazine. "There are a few nuts who put on pointed ears and show up at a hotel once a year to drool over *Star Trek*," we were told, "but that's not enough to sustain a national publication."

Having reached its fifth birthday, we were overjoyed that our child had defied all predictions of doom. Norman Jacobs and I decided to celebrate with the entire science fiction community. I wrote and directed a short film, "STARLOG's Birthday Fantasy." When it was finished, this little movie would be available to school groups, fan clubs and conventions. It would feature real STARLOG employees and would, through a series of fantasy sequences, take viewers on a trip through the history of science fiction in the 20th century. Beginning with black-and-white *Flash Gordon* serials, we went to monster invasion movies of the 1950s, then trailblazed through *2001: A Space Odyssey* and an attack on our Park Avenue offices by Darth Vader and his TIE fighters, and for our climax, we launched a NASA Space Shuttle into the distant wonders of the galaxy. As the film unfolded, each adult was transformed into a child—symbolizing the youthful spirit that science fiction nurtures within us.

Making this film would require more than three months of production, and I couldn't devote full time to it. I needed a skilled Production Manager with enthusiasm who could work closely with me, turning my vision into reality. I interviewed several experienced individuals. One day a young man walked in, fresh from NYU, with a short film he had made as his senior project: "Roublex-OMF." It featured a floating robot invented by a lazy college student who needed help to wake up, make hot coffee, get dressed and take care of mundane chores around his apartment. It was witty and visionary, and I could tell that the writer-director was serious about movies. His name was Damon Santostefano, and I hired him.

We worked together so well on "STARLOG's Birthday Fantasy" that I kept him on as my assistant, and we expanded the publishing company into production activities. During the next few years, Damon and I produced a FANGORIA video series for Paramount, *Scream Greats*, and he directed the first episode on horror FX artist Tom Savini. We followed with an episode on *Satanism and Witchcraft*, then produced several shows for other labels, developed a dramatic series for HBO called *Futuretales* and brainstormed together on numerous film projects. Although I was the boss, our relationship was collaborative, and Damon was often heard to growl, "I disagree." He was delightful, inspiring and invaluable.

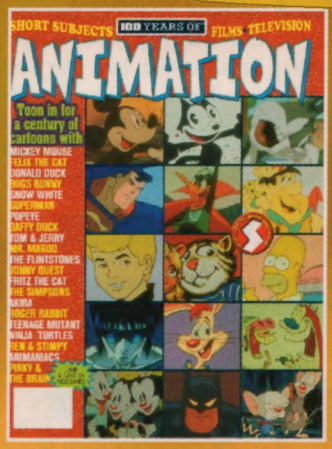
I took him to Los Angeles for the first time, and I remember the dazzle in Damon's eyes as we arrived and drove north on the San Diego Freeway to our hotel in Hollywood. He was like a kid on Christmas morning. He gazed at the passing palm trees, the flashy convertibles, the distant mountains and gasped, "Wow!" I knew he was feeling what I had felt when I first arrived in New York: "Someday I'll conquer this city."

Although he has struggled through difficult years, starving between writing scripts and directing TV shows (and Fangoria Films' *Severed Ties*), Damon has finally conquered Hollywood as a major director. "None of my past projects count," he told me recently. "In Hollywood terms, the little stuff you did doesn't even get included on your résumé. The only thing that matters to big studios are big movies."

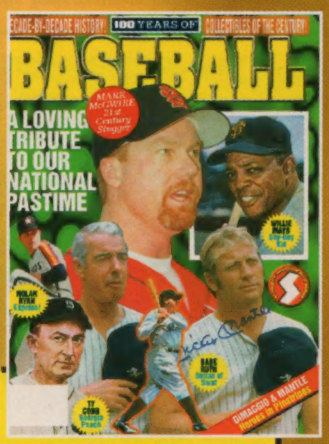
His latest film is definitely big—a $22 million romantic comedy for Warner Bros. called *Three to Tango*, starring Matthew Perry, Neve Campbell and Dylan McDermott. For almost 20 years, I've watched a success story as wonderful as a Hollywood screenplay. Everything Damon has accomplished is due to his creativity and persistence. I will fly west for the fall 1999 premiere of *Three to Tango*, because I can't help feeling my own cause for celebration.

—Kerry O'Quinn

100 YEARS of COMICS•AUTOS•BASEBALL•ANIMATION•SCI-FI



STARLOG'S MILLENNIUM 2000 SERIES



ANIMATION

Comic strips that moved. That's what they called them—as this amazing medium emerged early in the 20th century. The characters seemed to live as well. As motion pictures grew up, so did animation, no longer confined to theater screens, but for television. Now, relive the excitement in this all-color entry in the STARLOG MILLENNIUM series, filled with rare art, designs, storyboards & photos, packed with interviews, unpublished anecdotes & unusual facts.

AUTOMOBILES

This beautifully illustrated history of the automobile takes a decade-by-decade look at the world's love affair with the car, from the Model T right up to the present day. The greatest race cars, passenger cars, convertibles, luxury automobiles and more!

BASEBALL

100 YEARS OF BASEBALL takes a decade-by-decade look at the greatest baseball players, games, rivalries and traditions of the 20th century. Hundreds of rare photos. Plus, included free with each copy, thoroughly collectible baseball cards!

COMICS

Comic strips were born just before the turn of the century. Now, in this all-color entry in the STARLOG MILLENNIUM series, filled with rare art, photos, packed with interviews, anecdotes & unusual facts, meet the characters & their creators who made the comics an exciting part of 20th century pulp culture, from the Yellow Kid & the Katzenjammer Kids to Dilbert & Spawn.

SCIENCE FICTION

It began with Jules Verne and H.G. Wells. Today it is hard to imagine a world without the myths of science fiction, without *Star Trek* and *Star Wars, The X-Files* and many more. Now, in this all-color entry in the STARLOG MILLENNIUM series, filled with fantastic photos & artwork, laced with interviews, anecdotes & facts, relive the wonder of a century of todays, tomorrows & yesterdays.

MILLENNIUM 2000 SERIES

Please indicate quantity t

_____100 Years of Animation
_____100 Years of Automobiles
_____100 Years of Baseball
_____100 Years of Comics
_____100 Years of Science Fic

Collector's Treasures!

❑ **Single Copy Price:** $9.99 + $3.01 to cover postage & handling. (**Foreign:** Add $6.01)
❑ **Special Trio Pack** (Animation, Comics & Science Fiction): All 3 for $25. **FREE** postage and handling! US only (**Foreign:** Add $10.01)
❑ **Complete Set** (All 5 magazines): $40. **FREE** postage and handling! US only (**Foreign:** Add $10.01)
New York State residents add 8 1/4% sales tax. **Canada** Canadian residents add 10% sales tax. **Overseas:** Customs requires purchaser's daytime phone number on all **Foreign** orders.

Method of Payment:
❑ Cash ❑ Check ❑ Money Order ❑ Discover ❑ Master Card ❑ Visa
Credit card orders may be faxed to 212-889-7933.

Account No.

ırd Expiration Date:_____/_____ (Mo./Yr.)

ur Daytime Phone #:(_____)_____

_____
int Name As It Appears On Your Card

_____
eet

_____
City State Zip

_____
Your Signature

Total enclosed: $_____

2000 Special!

Send cash, check or money order to:
STARLOG GROUP, INC.
475 PARK AVENUE SOUTH
NEW YORK, NY 10016

If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.

LOG ENTRIES

20 Years Ago in STARLOG

The show's principal asset? "It's Gil Gerard. He's going to be a major star. He just hasn't had the right vehicle so far; and *Buck Rogers* fits him like a glove. He's James Garner, Burt Reynolds, all those people—given the chance."

—Bruce Lansbury, *Buck Rogers* producer

Interview: David Houston, issue #28

"It would have been easy to do *The Incredible Hulk* as a 'monster show,' but that's not what the Hulk is about. He's not a Frankenstein; he's like a big kid who doesn't know his own strength."

—Lou Ferrigno

Interview: Samuel J. Maronie, issue #28

15 Years Ago

"I love to entertain people. I feel really good when people walk out of a theater and feel good about having seen the movie."

—Arnold Schwarzenegger

Interview: Thomas McKelvey Cleaver, issue #88

"I'm as confused as everybody else. I tell everyone that *2001* is a giant Rorschach test."

—Keir Dullea

Interview: Lee Goldberg, issue #88

10 Years Ago

Janosz Poha, his *Ghostbusters 2* character, is a bad guy. "He's an eternal optimist. And he's practical. If Sigourney Weaver won't date him all on her own, he'll make a pact with the devil in order to secure a date. He doesn't know that it's evil."

—Peter MacNicol

Interview: Jami Bernard, issue #148

"The thing that I love about Paracelsus [the character he plays in TV's *Beauty & the Beast*] is that he's not just an out-and-out villain, killing people left, right and center with no rhyme, reason or motive. He's a villain with a *point-of-view*."

—Tony Jay

Interview: Edward Gross, issue #148

Five Years Ago

"Television is a very fast medium, and you either have it or you don't, and if you don't have it, that's *your* problem."

—Ted Shackelford

Interview: Joe Nazzaro, issue #208

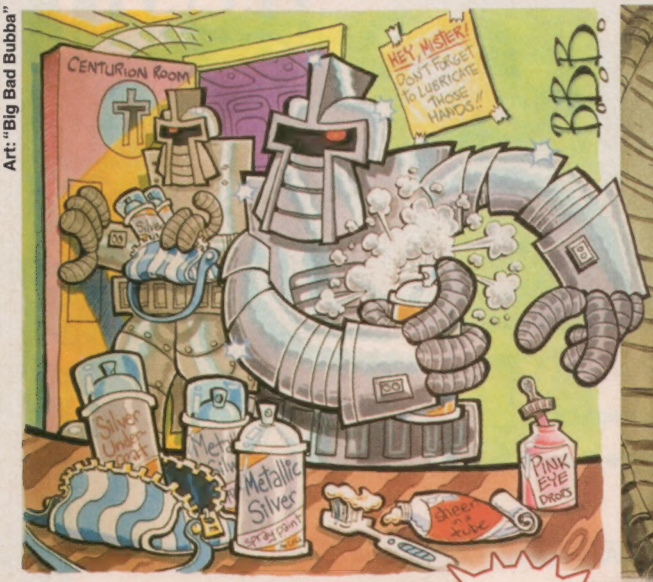
"If Shakespeare were alive today, he would probably be lifting things from *M.A.N.T.I.S.*"

—Carl Lumbly

Interview: Marc Bernardin & Ian Spelling, issue #208

Tim Burton's ED WOOD: Reel life in black & white
STARLOG
THE SCIENCE FICTION UNIVERSE
ROBERT HEINLEIN'S
puppet masters
The classic alien invasion movie!

Art: "Big Bad Bubba"



"Here he comes, guys! Remember, everyone shout, 'Surprise!' "

Art: Jason Yungbluth

LOG TOONS

CYLON GROOMING KITS

Art: Mike Fisher

One of the many dangers of hive life — eggs opened beyond their expiration date.

Art: Bob Muleady

"IF YOU'RE CHEWING GUM, I HOPE YOU BROUGHT ENOUGH FOR THE WHOLE CLASS!"

STAR WARS
EPISODE I
BUILD IT.
LIVE IT.
Now you can live the *Star Wars* saga.
Because you can build your own vehicles, just like the movie model makers. We've got the kit for you if you've never built a model or if you're a seasoned pro. From easy, no-glue, SnapFast fighters to detailed, advanced kits. Command the forces, join the crew, or pilot your own mission. All by building your own masterpiece. *Star Wars:* Episode I. Experience it. Live it. See your local retailer or call 1-800-562-ERTL (3785) for the store nearest you.

SnapFast Trade Federation
Droid Fighters™
30118

Die-Cast Naboo
Fighter™
30130

Anakin's Podracer™
30122

© 1999 The Ertl Company, Inc. www.ertltoys.com © Lucasfilm Ltd. & TM. All rights reserved. Used under authorization.

Take Your Best Shot

Put epic space opera adventure in your sights with the **Alternity**® Adventure Game. Explore your favorite sci-fi universes and run with the best. Or strike out on your own, in an entirely original universe. This is the **Alternity** Adventure Game. Your mind is the stage. Your deeds are the story.

Questions? (800) 324-6496
For a retailer near you hit
<http://locator.wizards.com>

ALTERNITY®
Science Fiction Adventure Game

Find yourself. Somewhere else.

SILVER ANNIVERSARY TSR

Alternity and the TSR logo are a registered trademarks of TSR, Inc. TSR, Inc. is a subsidiary of Wizards of the Coast, Inc. ©1999 Wizards of the Coast, Inc.